

modern PHOTOGRAPHY

NOVEMBER 1956 PRICE 35 CENTS

© 1956 BY C. ARADA

**2½ x 2½
ISSUE!**

**NEW TRENDS IN
REFLEX CAMERAS**

**HOW TO SHOOT THE
BEST 2½ x 2½ COLOR**

**HENLE TELLS HOW
HE SHOOTS GLAMOUR**

**PROFESSIONAL SECRETS
OF 2½ x 2½ DEVELOPING**

**NEW FEATURE:
PICTURE-TAKING
ASSIGNMENT!**

WINGATE PAINE

New lens...new shutter...new Super Memar!

The ANSCO SUPER MEMAR f2

• **New lens!** Agfa f2 Solagon six-element anastigmat sets new high standards for definition and color purity.

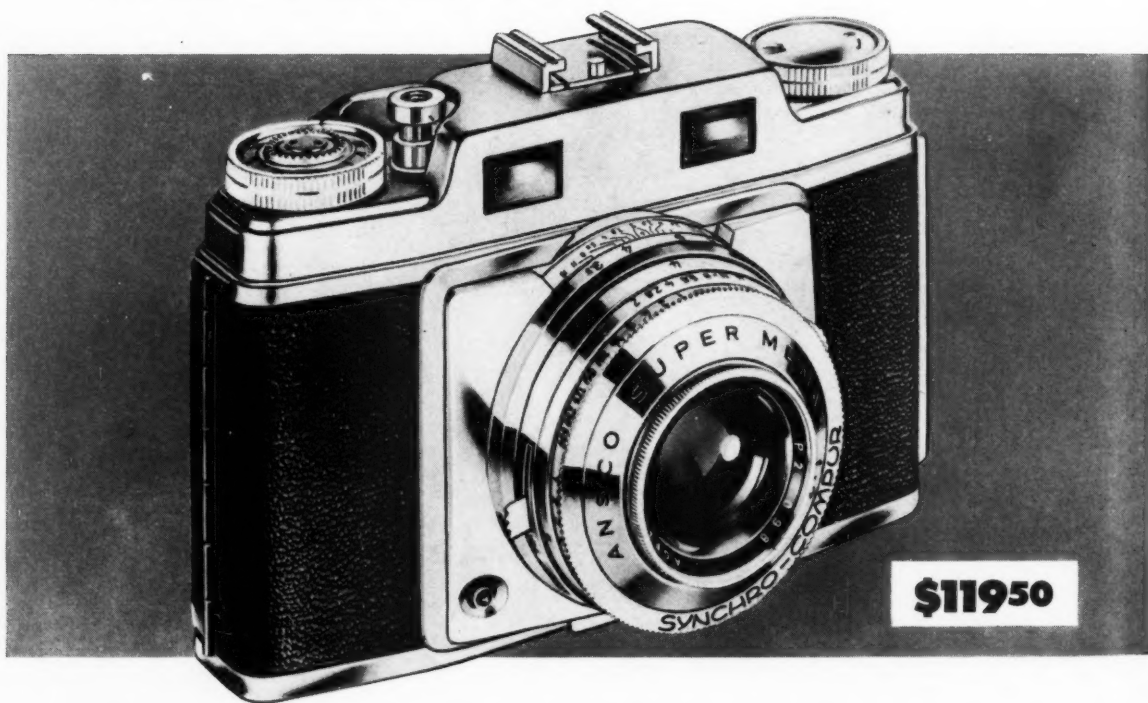
• **New Shutter!** Synchro-Compur LVS, with M-X-V synchronization, and speeds to 1/500 plus "B." *Exclusive:* shutter never overrides scale. Interlocking shutter-dia-

phragm stays set until changed. Result? Right speed, right opening, right exposures . . . *always!*

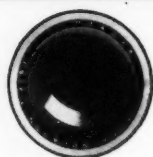
• **Newest Light Value System** calibrations. Lens-coupled bright-field range and viewfinder. Fast-action thumb lever film advance.

Great pictures come fast and easy when you put the new Ansco Super Memar f2 to work. Its superb lens assures you clear, crisp results *right to the corners, even* at f2. The high-speed shutter is coupled to the diaphragm to give you perfect exposures at all speeds. And, just to "sweeten the pot," even *more* great features: thumb-lever film

transport . . . self-timer . . . full synchronization for strobe and regular flash . . . precise, all-metal construction. Its modest \$119.50 price makes it *easy* to own . . . *great* to give. See it soon at your camera dealer's. ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corporation.



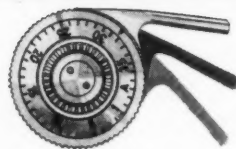
Great new features...wonderful new buy!



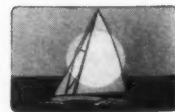
Agfa Solagon f2 lens. Guarantees you sharpest definition over the full frame, even wide open!



Latest LVS Calibrations... plus a brilliant Synchro-Compur shutter that *never* overrides the scale.



Thumb-Lever Film Transport. Advances film, counts exposures, sets shutter . . . all in one movement.



Lens-Coupled Rangefinder. Precision distance meter couples to lens, combines with viewfinder.



NO LIMIT

to sixty-second photography!

Loaded with the new 400-speed Polaroid PolaPan Land Film, the Pathfinder lets you take *any* picture you want... and see it in 60 seconds! With its 135mm Wollensak lens and Rapax II shutter you can stop sports action at 1/400th with lens opening at f/32. You can take indoor daylight pictures at 1/50th and f/5.6 or 4.5; indoor shots at night without flash. For bounce flash, a #5 bulb and the fast film permit f/8 or

new
**400-Speed
Film**

IN POLAROID
PATHFINDER
LAND CAMERA

f/11 openings, giving you that extra depth of field which is so important when you're focusing under six feet. The coupled rangefinder's extra-large focusing knob assures sensitive adjustment for pin-point accuracy. Synchronized for flash, both regular and electronic. Yes, with the 60-second Pathfinder and the advent of Polaroid PolaPan 400-speed film, great new possibilities in creative photography are opened. Try it yourself, and see.

MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 33 West 60th Street, New York 23, N. Y. Reentered as Second Class matter at the Post Office at New York, under the Act of March 3, 1879; additional entry at Louisville, Kentucky. Yearly subscription price is \$4.00 in U.S.A. and possessions, \$4.50 in Canada, \$6.00 in Pan-American Union and Philippines. Elsewhere, \$8.00. Single Copies 35c; Canada 40c. Elsewhere, 75c. November, 1956. Vol. 20, No. 11.

Walz

THE PRECISION FAMILY of PHOTOGRAPHIC VALUES!



WALZ COATED SCREW-IN FILTERS

So Compact That Case Can Be Closed Without Removing Filter
"CUSTOM-FITTING" • NO ADAPTERS NEEDED!
PRECISION GROUND AND POLISHED OPTICAL GLASS.
EXACTING TRANSMISSION CHARACTERISTICS.

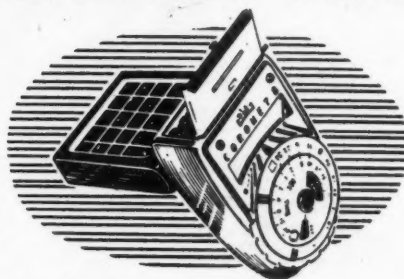
All Walz Filters Are
Guaranteed for Life

Walz "Custom-Fitting" Filters
To Fit Cameras or Lenses
Listed Below.

Walz Filters are also available
for many cameras and lenses
with threaded or bayonet lens
mounts not listed.
Each filter or close-up lens is
threaded on both sides so that
the Walz Screw-In Lens Hood
will screw into either the filter
or camera lens.

Walz Individual Filters	Walz Color Kit Contains: Type F Skylight Clearflash Flood Lamp Type A Yellow Red Green	Walz Color Kit Contains: Type F Skylight Clearflash Flood Lamp Type A Yellow Red Green	Walz Close-Up Lenses	Walz Close-Up Lenses	Walz Close-Up Lenses
121 ARNOLD C-3, Argus C & C-3, Elmar f:3.5	2.95	8.75	2.50	6.95	1.95
122 ARNOLD C-3, Argus C & C-3, Elmar f:3.5	2.95	8.75	3.50	5.95	2.95
123 ARNOLD C-3, Argus C & C-3, Elmar f:3.5	2.95	8.75	3.50	5.95	2.95
124 ARNOLD C-3, Argus C & C-3, Elmar f:3.5	2.95	8.75	3.50	5.95	2.95
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For "Available-Light" Photography WALZ Coronet B Exposure Meter Kit with SUPER-SENSITIVE BOOSTER



ONLY **12⁹⁵**

Complete with Booster, Incident Light Attachment, leather case and metal carrying chain.

Versatility deluxe! Set a "reading" just about anywhere with this new super-sensitive Coronet B. Highspeed films! Low light! Your Coronet B does the job.

- ASA FILM INDEX—3 to 1200
- LENS STOPS —f:1 to f:32
- SHUTTER SPEEDS—30 sec. to 1/1000 sec.
- MOVIE SCALE —8, 16, 32, 64 Frames
- AUTOMATIC FILTER FACTOR SETTING
- HIGH-LOW INTENSITY SCALE
- LUXURY METAL REINFORCED EVEREADY CASE
- INCIDENT LIGHT ATTACHMENTS
- METAL KEY-CLIP CARRYING CHAIN

SHEER SIMPLICITY TO USE!

Quick exposures! Accurate exposures! Nothing to it with the Coronet B. One hand operation—set Film index—line up arrow opposite channel indicated by pointer—select the f: stop and shutter speed combination you want.
You're on your way to better pictures with the Coronet B—the first deluxe exposure meter at a delightfully low price.
Guaranteed—of course!



THE "HIGH-PRICED" CAMERAS ARE BLUSHING!

MODEL II

WALZFLEX CAMERA KIT

WALZFLEX TWIN-LENS REFLEX
CAMERA f:3.5
WALZ EXPOSURE METER
WALZ LUXURY LEATHER EVEREADY
CASE

Advanced Camera Features

- at an Amazingly Low Price
- Automatic film counting and film stop.
- Hard-coated, color corrected f:3.5 KOMINAR Lenses.
- Flash synchronized shutter; 1 Sec. to 1/300 sec. and self-timer.
- Built-in Fresnel field lens provides corner to corner brilliance for easy focusing and viewing.

Complete Outfit ONLY

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See the WALZ
PRECISION FAMILY OF
PHOTOGRAPHIC VALUES
at your favorite camera
dealer—or write
today



Price
for either 8mm or
16mm model ... \$79.50

Making movies you'll be proud to show is an editing job that's easy with a **CRAIG PROJECTO-EDITOR**

You'll get more fun out of viewing your movies — and so will your family and friends — once you take that easy, next step and become a movie editor.

The Craig Projecto-Editor — a complete little tabletop movie theater in itself — has everything you need to do an expert job. With it you can cut out the not-so-good sections ... combine separate scenes in story-telling order ... splice in titles ... join newly processed film with older film ... and then show the finished movie on the large built-in screen.

The big screen (3¼" by 4¼") of the Craig Projecto-Editor is brilliantly lit by a 75-watt lamp — permitting fast, accurate editing — and is hooded for comfortable viewing — even in brightly lit rooms. Its convection-cooled design lets you study single frames indefinitely for expert "Cutting-on-Action." Frame Marker, Focusing and Framing Adjustments are built in for greater convenience.

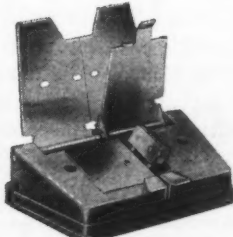
Simplified straight-line threading on a polished stainless steel film guide eliminates the possibility of film scratching. Rotating optical prism shutter, ground and polished condenser lens and flat field projection lens assure the sharpest and steadiest pictures. Complete with 400 ft. capacity rewinds, Craig Master Splicer and Formula #7 Film Cement, the Projecto-Editor folds into its own handsome plywood carrying case and weighs only 10½ lbs.

THE **KALART** COMPANY, INC.
PLAINVILLE, CONNECTICUT

*Producers of Precision Photographic Products since 1930:
Speed Flash Synchronizers, Synchronized Rangefinders
KALART and CRAIG Movie Editing Equipment*



CRAIG MOVIE VIEWER. For those who already have splicing and rewinding equipment. Large 3¼" by 4¼" screen, hooded for brilliance, has 75-watt projection lamp. Film gate controls automatic lamp switch. List price for either 8mm or 16mm film ... \$49.50.



CRAIG MASTER SPLICER. Designed to splice all 8mm and 16mm sound or silent motion picture film, color as well as black and white. Floating Action, Feather-Touch Scraper removes emulsion smoothly, quickly ... \$9.95.



Craig Formula #7 Film Cement welds film in strong, permanent splices. Does not deteriorate — always fresh and fast-acting. Handy brush applicator cap. 1 oz. bottle ... 40¢.

YOURS FOR ONLY 10¢

... an easy-to-read, illustrated book that tells in simple language what every movie-maker should know on film cutting, splicing, story-telling, sequence development; how to get humor, action, professional results. Regular price 50¢.



The Kalart Company, Inc., Dept. MP-11
Plainville, Connecticut

Enclosed is 10¢ for your book "Editing for Better Movies."

Name _____
Address _____
City _____ Zone _____ State _____



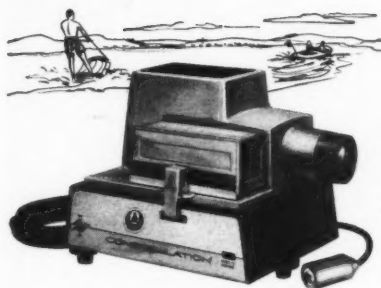
Versatile **PACEMAKER GRAPHIC®**

No other camera in the world offers you the versatility of the Pacemaker Graphic! Its rugged dependability gets results in the worst possible outdoor weather as easily as in the professional studio. The built-in coupled rangefinder is adjusted in seconds to match any Graflex-listed lens. Accessory film receptacles accept sheet, roll, pack and Polaroid film. Distortion can be corrected by adjusting the rising, shifting, tilting lens standard. Composition, lighting and depth of field may be checked on the ground glass focusing panel. And, of course, the Pacemaker Speed Graphic offers shutter speeds up to 1/1000 second.

Most Graflex dealers will accept your present camera as all or part of the down payment on a new Pacemaker

Graphic outfit, and the balance can be handled with up to 20 monthly payments under the Graflex Easy Payment Plan. This plan puts the finest photographic equipment within the reach of every amateur and professional photographer. Ask your dealer about the details.

		as little as - a month
C-931 Crown Graphic, 135mm f/4.7	\$249.00	\$13.50
S-931 Speed Graphic, 135mm f/4.7	298.00	16.14
3002 Graphic Rangefinder	37.95	2.04
Film Pack Adapter	10.95	1.76*
Roll Film Holder	23.95	3.87*
Riteway Film Holder	4.95	
Grafmatic Film Holder	24.95	4.11*
Graphic Polaroid Back	83.50	13.92*
25cm Tele-Optar f/5.6 lens in shutter	169.00	9.18
90mm Optar f6.8 lens	106.65	5.76
*six months		



New Constellation

GRAFLEX 500 WATT SLIDE PROJECTOR

The only 500 watt projector with remote control and automatic slide changer selling for under \$100. Has 4-inch f/3.3 lens, fills 40-inch screen at 10 feet. Built-in automatic changer uses popular Airequipt 36-slide magazines. Fan and heat absorbing glass element protects slides. Precision cast aluminum body.

Constellation with automatic changer and remote control **\$89.75**

Constellation with automatic changer **\$67.75**

Graphic® 35 CAMERA

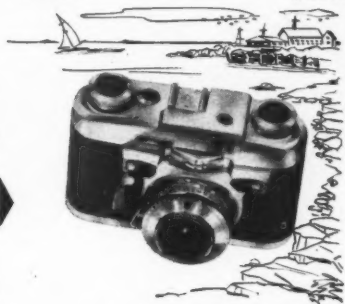
Matched companion for the Constellation projector. Take and show brilliant transparencies. The only camera in the world with exclusive Push-Button Focusing and Spectramatic flash settings . . . makes it easier for you to get perfect results. Has all other popular 35mm camera features. Complete outfit including camera (f/2.8 lens), case and flash for as little as \$5.40 a month.

Graphic 35 Camera with f/2.8 lens

\$87.50

Graphic 35 Camera with f/3.5 lens

\$77.50



Stylist Deluxe

16mm SOUND PROJECTOR

The luxurious looking Stylist features lightweight portability, quick, easy set-up and ultra-smooth performance.

Operates at both sound and silent speeds, sets up for threading in seconds. Lift-off solid cover contains 8" Alnico permanent magnet speaker, take-up reel and speaker cable. Has Triple-Claw movement, reel arms pivot directly into position. **\$419.85**

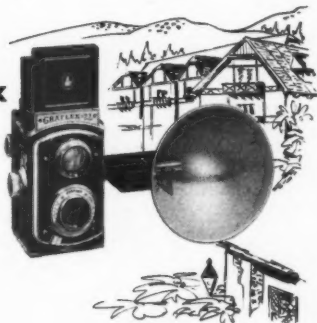


Graflex 22 TWIN-LENS REFLEX

The best reflex buy on the market! Has 85mm f/3.5 lens for sharp resolving power from corner to corner. Matched f/3.2 viewing lens gives bright image on the full-size ground glass reflex viewer. Modern styling, all metal body. Produces large 2 1/4 x 2 1/4 transparencies or black and white negatives for superior projection and prints. Pay only 10% down.

Graflex 22, f/3.5 lens, X-F-M shutter

\$74.50



STROBOFLASH® I

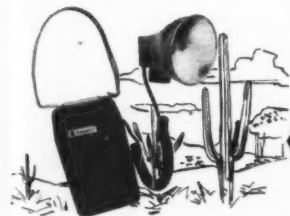
Has a lightweight, easy-to-carry power pack that fits into a coat pocket. Powerful . . . flash duration of approx. 1/1400 sec., 1200 E.C.P.S. rating. Rechargeable dry-cell batteries permit approximately 3,000 flashes per set when you use the Strobflash Battery Booster.

Strobflash I, 50 watt second

\$89.00

Strobflash II, 100 watt second

\$99.50



AMPRO® Hi-Fi Two Speed!

TAPE RECORDER

Only the Ampro Hi-Fi recorder gives you the clarity and realism of "living performance" plus provisions for completely functional dictating and transcribing. A crossover network system combining two electronically balanced speakers achieves matchless realism through perfect tonal separation.

PIANO-KEY CONTROLS

Positive electromagnetic operation eliminates all mechanical linkage and provides push-button control for starting, stopping, recording, playback and rewind. Interlocked switching makes it impossible to jam mechanism, spill or break tape. Has automatic shut-off.

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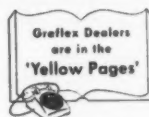
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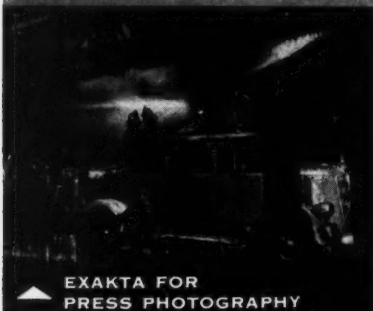


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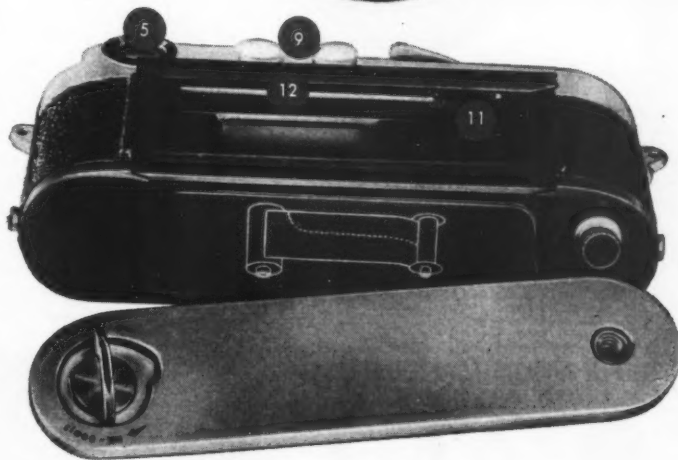
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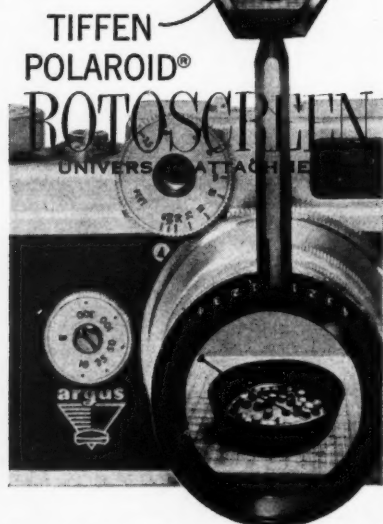
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Coffee Break WITH THE EDITORS

THIS MONTH'S COVER . . .

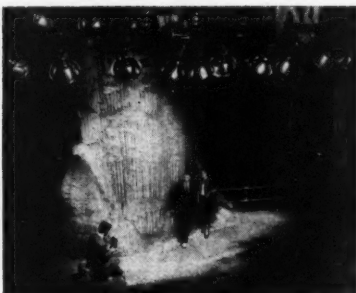
Here's a fine example of the part played by the photographer in executing a cover idea. Photographer Wingate Paine went to work with an idea sketched out by MODERN'S Art Director Ernest Scarfone—a camera and a girl. The camera—a $2\frac{1}{4} \times 2\frac{1}{4}$ reflex—the girl—Dolores Hawkins. Somehow, the two elements had to be brought together, and in a startling way. We think Paine was pretty successful. The cover was shot on 4×5 Ektachrome, Daylight Type, using available light.

CONTEST . . .

The Photographic Society of America announces a contest open only to foreign students attending school in the United States. More than \$3,000 in prizes will be awarded to the 100 pictures chosen by the judges as best illustrating the theme *My Impression of the U. S. A.* Any national of a foreign country enrolled in an American college or university between August 1 and November 11, 1956, is eligible. Entries will be accepted until November 11 at PSA Foreign Students Contest, P.O. Box 1872, Grand Central Station, New York 17. First prize is a round trip flight from college residence to any city in the U. S. served by Trans World Airlines, plus \$100 for expenses.

TAKE YOUR OWN . . .

Many an amateur photographer has wandered through Luray Caverns in Virginia and had that frustrated feeling. There just wasn't enough light to take pictures with the equipment he had with him. But the Luray Cavern



Snap your own post card. . .

people have solved all that. They've rigged a battery of lights that make it possible for even those with simple box cameras to take pictures. And not just black-and-white. The lights are of the

right color temperature and you can shoot Kodachrome, Type A, at $1/25$ sec., at $f/5.6$. Stands have been provided at proper distances from subject matter for those who must use a time exposure. The lighting setup was designed by Westinghouse Electric Corp.

MARGARET BOURKE-WHITE: PHOTO-JOURNALIST . . .

A photojournalist's province is what and where and who, not how. And the recent show of Margaret Bourke-White's work at George Eastman House brought home that fact directly. As a *Life* photographer, Bourke-White



An eye for truth. . .

was at Gandhi's funeral, made photographs of him but a scant six hours before he was assassinated. She was at Buchenwald, at the Kremlin, photographed the European war from the air and from the ground. After the war she did a comprehensive story on the air command. She has photographed India on more than one assignment. The picture of a peasant farmer illustrates her sympathy, her understanding of people and her eye for the truth.

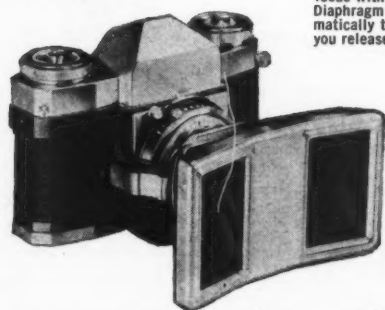
For those who are interested in the case history of photographers, the exhibition was arranged chronologically. Margaret Bourke-White started photography in the pictorial mode that was prevalent in the late twenties. Her first commercial pictures were industrial (many used by *Fortune*) in soft focus. Even then size intrigued her, (Continued on page 14)



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COFFEE BREAK

(Continued from page 12)

the tallest bridges, the biggest buildings, the largest dynamos appear in her early work.

She turned to a different style in 1936. On the Fort Peck Dam story for the first issue of *Life* magazine, her editors expected spectacular industrials—and got them—including the first cover photo, for instance, of the dam. In addition, and to their delighted surprise, she turned in a picture story on the boom town and boom-townspeople of Wheeler, Montana. Documentary, but with a difference that helped set the style of the new magazine. Since then, this documentary style has dominated her work, but it has been refined, and made a complete tool for her interpretations of history in the making. And it is reported that she has a bid in to be the first photographer on the first rocket ship to the moon! Meanwhile the exhibit is traveling under the joint sponsorship of *Life* magazine and George Eastman House.

—MINOR WHITE

TEEN AGE TALENT . . .

More than 250 boys and girls shared cash prizes totaling \$5000 in the 11th Annual National High School Photographic Awards. The contest is sponsored by Eastman Kodak Co. Entries were received from every state in the Union, and most U. S. territories and possessions. Winning pictures will make up the National High School Awards Traveling Salon to go on tour next fall for display in schools.



Photo by Bob LaVerge, 18, of Detroit.

COMING NEXT MONTH . . .

- *Greatest Camera Buying Guide!*
- Features of more than 200 new and used, still and movie cameras. *How to identify models. Serial number facts.* Never before published information on *flash-synchronization of older model cameras.*
- *Used Camera prices—latest information.*
- *How to test a camera and lens.* If you are buying a new or used camera, here are the things to look for when in the store. Plus a method of putting the camera and lens through a rapid, revealing shooting test.
- *Plus a section of special reports on new equipment.*

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Yes, indeed, Photographic Opportunities ARE as "different as a minnow, a striped bass, and a whale."

Which One Is for YOU?

CHEESECAKE

"A cheesecake lensman must have a flair for design."



Jerry Livitsanos, NYI graduate and now staff photographer for SKYE PUBLICATIONS, has the flair. "I've been able to apply the techniques I learned at the Institute for cover photography, and to process my work for early deadlines in a matter of 24 hours! I've more than **TRIPLED MY INCOME**—doing what comes naturally!"

COMMERCIAL

YES—according to Mr. Samuels, photography must come naturally to you—"you must love it if you are to be truly successful in it."



Bill Hinton, NYI graduate, found his natural talent in Commercial Copy Photography, an interesting and highly technical field. In restricted Navy work, for instance, he shot machine parts from different angles so that line drawings could be made from his photographs. He thanks NYI for the lighting know-how and other technical skills that helped him make good in this profitable field.

PORTRAITURE

"A portrait photographer must like people."



Larry S. Brown, businessman and NYI graduate, was so well-liked by his townspeople that he was elected Mayor of Greenville, Michigan. For 26 years, in another career field, when maturing years made a less strenuous occupation advisable, he picked NYI for the training that would turn his favorite hobby into a profitable, exciting new career!

YOU, TOO,

can develop your hidden talent as you **LEARN-BY-DOING**

the NYI Way!

"Hidden talents for photographic achievement are discovered . . . while studying and working with a camera," agree Ralph Samuels, famed Dean of New York Institute of Photography, and Ralph Miller, well-known New York World Telegram and Sun camera editor. Here is one positive reason why NYI training has paved the way to success for so many ambitious photographers. You work constantly with cameras while training by the NYI **LEARN-BY-DOING** method. Your teachers are seasoned professionals, licensed by the New York State Department of Education, actively engaged in the various fields in which they specialize. Your assignments are real ones and you know exactly where you are going from beginning to end.

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How to Discover Photography Talent

by RALPH MILLER

Well-Known Camera Editor of the
New York World-Telegram
and
The Sun



Ralph Samuels,
Dean
of the
New York
Institute
of Photography

tells you how to uncover YOUR Hidden Talent in his interview with
Ralph Samuels, Dean of the New York Institute of Photography.

It is almost impossible to give a brief reply to a young man who writes that he has been pondering for months whether he should become an industrial photographer, a portrait photographer or a fashion photographer. One thing I can tell him, however, is that photography is no place for anyone who procrastinates too long. You lose too many good pictures that way.

This young reader, whom I shall call Mr. X, will soon learn there is as much difference between the three types of photography he mentions as there is between an minnow, a striped bass and a whale. They may all live in the sea but they are certainly not much alike. An industrial photographer must be a jack-of-all-trades, a portrait photographer must like people and possess many of the qualities of a sculptor, a cheese-cake lensman must have a flair for design and the patience of a saint.

It occurred to me that the dean of New York Institute of Photography, Ralph Samuels, might have some good advice for Mr. X. So I dropped around to show Mr. Samuels the letter and then listened awhile. It seems Mr. X's plight is not unusual; the institute receives a stack of such letters from all parts of the world.

According to Mr. Samuels there are several reasons why young men and women are sometimes unable to determine immediately which branch of photography they would like. One important reason is hidden talents. People sometimes do not know their capabilities in photography until, while studying and working with a camera, those latent talents are discovered.

There is one MUST, though, with which Mr. Samuels will not compromise. He is firm in his conviction that, to be truly successful in photography, you must love it. This applies regardless of whether you want to get into commercial, advertising, news, industrial, theatrical, fashion, portraiture or TV photography. It applies to both black-and-white and color. It applies to the photographer who wants to travel and to the one who wants to "stay put."

Mr. Samuels took me to task slightly, on that comment about procrastination. He thinks it is never too late to get into photography, and cites many examples of over-40 beginners who became successful in this field. He is also a firm believer in the vast opportunities for women in the photographic profession, and proved his point by citing such examples as Toni VanHorn, Bernice Abbott, Ruth Nichols, Constance Bannister and Margaret Bourke-White.

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CHEESECAKE



COMMERCIAL



PORTRAITURE



Portraiture—Advertising—Calendars—Cheesecake—Industrial—Commercial—these are just a few among dozens of ways NYI teaches you to make money with your camera. And, as Mr. Miller says above: they're all different as whales and minnows. But, whatever your preference, don't let "trial and error" hold you back when NYI training can turn your photographic hobby into a paying proposition.

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It's never too late according to Mr. Samuels who tells of many successes in all age groups. Don't put it off till tomorrow... when you can start building that successful future right now—TODAY!

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the LAST WORD

On Film Scratches

Sirs:

In the June issue of MODERN PHOTOGRAPHY on page 96 the following statement appeared: "Scratches in film which would ordinarily cause a white line to appear in the enlargement . . ." Perhaps your negatives have different scratches than mine do, but the ones on my negatives reproduce in the enlargement as black lines. Toledo, Ohio

George R. Savage

• Don't scratch so hard, and you'll get white lines too. Black lines on your print are due to scratches on the emulsion side which are so deep no silver is left. In enlarging, light passes through the film base freely and black lines show up on the print.

The white lines we referred to come from different scratches. They're either on the film base side, or on the emulsion side. But easy does it. The scratch on the emulsion side penetrates only the outer gelatin coating or just part way into the silver. In enlarging, the "valleys" of these scratches act like small prisms and scatter light from the enlarging lamp. The result—white lines.

You can get rid of some white lines by filling in the scratches on your negative with a liquid (Edwal No Scratch, for example) that has the same refractive index as the film base.—Ed.

Humor In The Far East

Sirs:

We receive MODERN PHOTOGRAPHY monthly as all of the guys here are real camera fiends. And I want to thank you very much for the informa-

tion which we are able to obtain through your magazine. It is a great help to us.

I have several photographs which I think are quite good. The one of the Giraffe was taken while I was on leave in Japan, when I happened to drop by the Ueno Park Zoo. I used a Ricohflex VII and Kodak Plus-X film. Exposure was 1/50 sec. at f/5.6 through a light green filter.

APO San Francisco Pvt. F. Childers

Anybody Want To Swap?

Sirs:

I would appreciate it if you can tell me if there is a place that trades slide for slide. Undoubtedly there are some places or people who would like different subjects that I might have to trade for subjects that they may have.

I have 35mm slides so would want to trade for 35mm slides.

Ralph Williford
609 Cheyenne Blvd.
Colorado Springs, Colo.

A Matter Of Perspective

Sirs:

If Mr. Lutes ("Modern Stereo") would take a closer look at the two pictures on page 36 of the July 1956 issue, I'm sure that he would find that the perspective of each is exactly the same. Only the subject size is different. Perspective is determined by camera-to-subject distance only and not by the focal length of the taking lens.

Jacksonville, Fla. J. P. McKenzie

• You are right—perspective is determined by camera-to-subject distance, not by the focal length of the taking lens.—Ed.

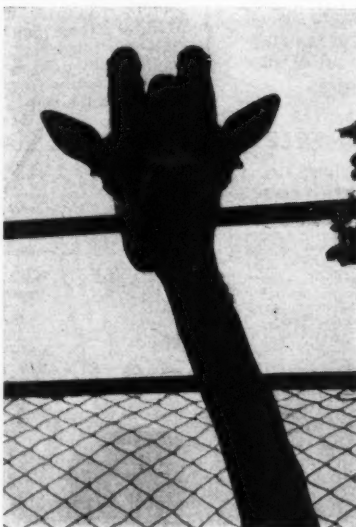
Camera Clubs

Sirs:

I wish to thank you for the very fine article on CAMERA 55 ("The Camera Clubs," MODERN, September 1956). It's a bit difficult to have to "recite for company" but I think Mrs. Scacheri really captured the essence of the group. Her friendly yet unobtrusive manner helped to put us at ease and we were able to function pretty much as we do normally.

MODERN PHOTOGRAPHY has been very nice to us in particular, and to young photographers in general. It's always inspiring to see one's work in a national magazine; gives you a little hope! I know a picture of mine in the Sept. issue ("I Tried It Myself") has made me decide not to use my cameras—until next week!

Thanks again, and best wishes.
New York, N. Y. Esmond Edwards



NOW there are

2

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*...for PERFECTIONISTS
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Yes—now there are two superb reflex cameras for those who can recognize extraordinary quality even under the disguise of an extraordinarily low price tag. At \$99.50, the MINOLTA 'Autocord' is ranked by leading professionals as fully the equal of automatic twin-lens reflex cameras in the \$200-plus category. For just a bit more, the MINOLTA 'Autocord L' offers every feature of the 'Autocord' plus a built-in exposure meter system that pretty nearly thinks for the user. It's difficult to choose between the two—but it's the kind of difficulty you will enjoy. One thing is certain—whether you choose the 'Autocord' or the 'Autocord L', depending on your individual needs, you'll be getting more than your dollar's worth on every fifty cents you invest. That goes for performance, ruggedness, picture quality—everything! I.e. — you can't lose . . .

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Fully Automatic 2 1/4 x 2 1/4 Twin-Lens Reflex

Fully automatic film advance and shutter cocking • One-finger, single-stroke helicoid focusing • Famous ROKKOR 75mm 4-element f/3.5 coated taking lens • 75mm ROKKOR f/3.2 coated viewing lens • SEIKOSHA MFX fully synchronized precision shutter (1 to 1/500 sec. & bulb) • Brilliant Fresnel Viewing Screen

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1



2



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New Photo Books

PHOTOGRAPHIC OPTICS by Arthur Cox, Focal Press, Ltd., London, 1956, 374 pages, illustrated, cloth bound. Available through American Photographic Book Publishing Co., Inc., \$5.75.

The serious photographer's interest in optics has developed gradually during the past twenty years to such an extent that authors have felt obligated to present an increasing amount of technical information to the reader. The chapters on optics in Henney and Dudley's *Handbook of Photography* and Neblette's *Photography: Principles and Practice* have evolved into the thorough and detailed presentations found in Kingslake's *Lenses in Photography*, and Greenleaf's *Photographic Optics* as well as in the earlier editions of Cox. The 11th edition of Cox extends even further along the ocean of optics, the shoreline on which the amateur may roam.

This edition is distinguished from the first (1943) edition and the "Americanized" (1949) edition by virtue of enlargement and improvement, as well as by the addition of a chapter on optical calculations. The chapters of the first third of the book, virtually unchanged over the earlier editions except for minor points, deal with: Light and Lenses (image formation, lens characteristics); The Ideal Lens (focal and modal points, image size, image and object location, enlargement and reduction, depth of field tables); The Defects in Every Lens (refraction, dispersion, the principal aberrations, diffraction).

The 84-page chapter on Basic Lens Types has been considerably revised and enlarged to include current data for American, British, Dutch, French, German, Italian, Japanese and Swiss lenses. The data tables list the maker, trade name, focal length, aperture, coverage and application for hundreds of lenses, and in each case reference is made to the constructional diagram showing the number, type and arrangement of elements.

The chapters on Testing Optical Equipment (testing centering and alignment, checking optical performance), Aids to Better Performance (polarization filters, infrared photography, lens coating) and Accessories (view- and rangefinders, stereoscopy, enlarging and projection) are substantially unchanged over the earlier editions.

The brief, clearly written chapter
(Continued on page 21)

ENJOY THE THRILL OF
HI-FI COLOR

POWERMATICALLY

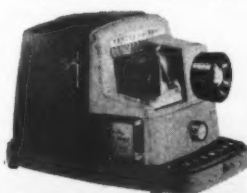


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Built in automation, so automatic, that it runs itself! For completely automatic projection of 2 x 2 and Bantam Slides; 500-watt illumination and "king sized" optics assure astonishing brilliance with corner-to-corner slide coverage. Powermatic is loaded with exclusive features! Built-in room light control — turns room light off when projector is turned on. Control projector from across the room with remote control button.

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Precision cast-aluminum body with tuckaway storage compartment for power cord. Handsomely styled in two-tone brown and golden tan. Complete with sleek, slip-on aircraft luggage type case and 6 trays for \$119.50. Remote control cord \$4.95. Automatic timer \$24.50. Extra trays \$1.00 each. F/2.8 lens \$9.00.



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300 watt, fan-cooled, automatic 2 x 2 slide projector — \$79.50 including case and 6 slide trays. 500-watt model, \$88.50.



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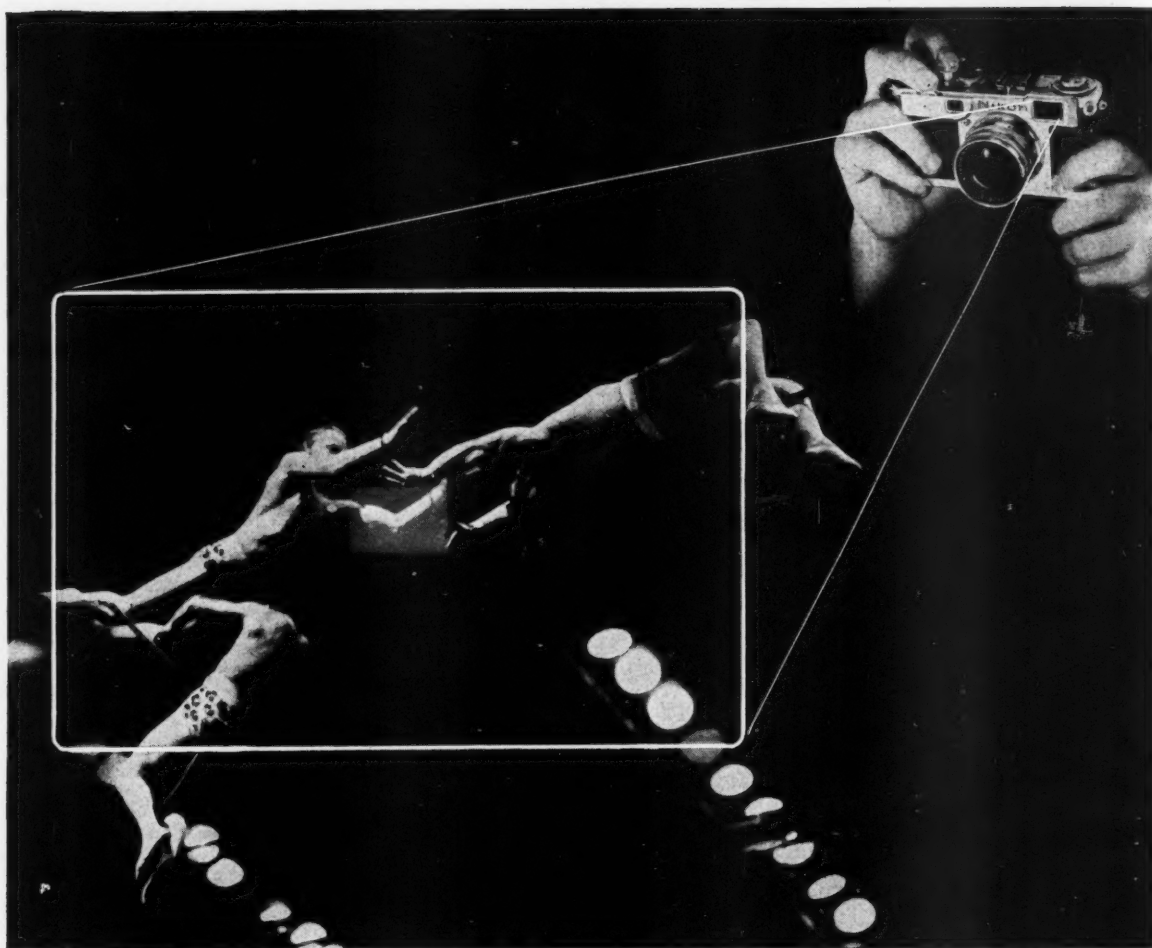


PHOTO BY RAY SHORR

*How the Life-Size Finder Helps Make the **NIKON S-2** the Fastest Handling '35' in the Field*

The first thing most people do when they pick up a camera is to look through the finder. Almost instinctively, they realize its importance — to spot the picture, compose it, . . . and to focus. For when you have your picture in view, composed and in focus — the rest is just a matter of releasing the shutter.

That's why the Nikon finder will make such a difference in your work. **The image is life-size.** You will focus faster and compose more quickly. You will even learn to do both simultaneously — for the viewfinder and the rangefinder are combined.

When the eye has to accommodate itself to a

smaller-than-life-size image, there is a momentary lapse, and you may lose that timing, so vital to 35mm photography. The Nikon S-2 finder with its unique one-to-one optical system eliminates this condition.

The finder is only one of the reasons for the handling ease of the Nikon S-2. The controls are conveniently grouped at the top of the camera. You can advance the film, focus the lens and release the shutter using only three fingers. And you can do these three operations in as little time as it takes to say: advance — focus — shoot. Try it yourself!

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NEW PHOTO BOOKS

(Continued from page 19)

on Optical Calculations will be followed easily by readers having even a modest background in mathematics. The simplified ray trace through a Tessar-type lens is tabulated for ready comprehension, and the determination of chromatic aberration, astigmatism and spherical aberration are likewise shown step by step.

The author, head of optical activities at Bell & Howell Co., has prepared for the photographer of inquiring mind an informative, well balanced and clearly written book.

—EDWARD K. KAPRELIAN

Mr. Kaprelian, a research and development consultant, holds numerous patents for photographic equipment and processes, camera lenses and optical systems. He was formerly Chief of the Photographic Branch, Signal Corps Engineering Labs, Ft. Monmouth, N. J., and has been responsible for many developments in photography and optics, both military and commercial.

THE HISTORY OF PHOTOGRAPHY. From the Earliest Use of the Camera Obscura in the Eleventh Century Up To 1914. By Helmut Gernsheim in collaboration with Alison Gernsheim. Geoffrey Cumberlege, Oxford University Press, London-New York-Toronto (1955), 424 pages, 7 1/2 in. x 11 in., illustrated, cloth bound. Price \$16.50.

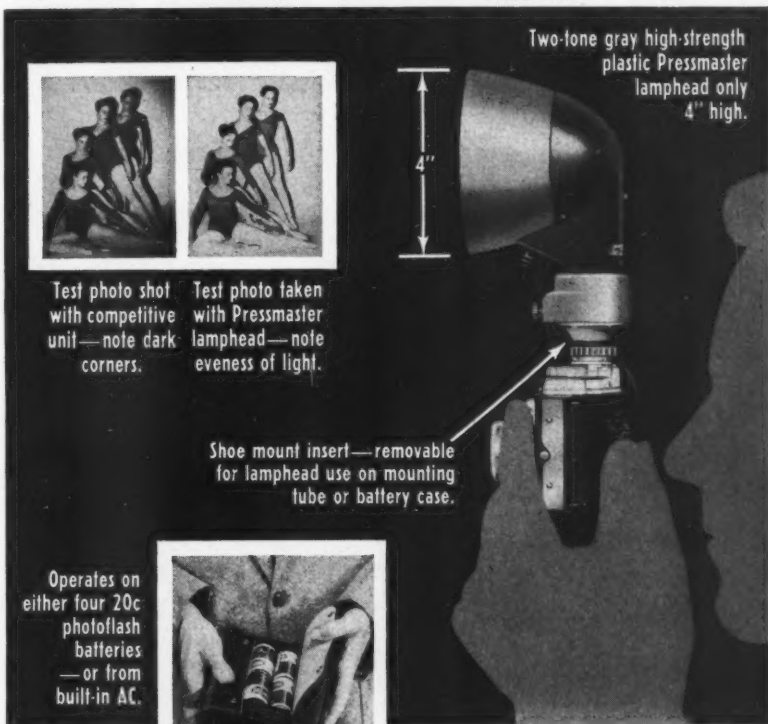
The writing of an historical text is a serious undertaking. It requires a lot of genuine know-how in the subject concerned, an unbounding interest in the art and labor of searching, and the capability to make fair, logical and consistent evaluations of available evidence. In some of these areas the Gernsheims have acquired distinct ability, although engaged in the history of photography a mere nine years. Perhaps the only weakness that is immediately evident in their first book on the subject is a lack of balance in dealing with the numerous events and discoveries which had a bearing on the history of photography during the period with which the text is concerned. The book makes easy and interesting reading except in a few spots where the authors' love of "searching" comes forward so boldly to make their treatment a bit boring. Many minutia gathered in the effort to make the book as factual as a history can be could well have been placed in "notes" at the end of the main theme.

The book has six major parts: The Prehistory of Photography; The Invention of Photography; The Early Years of Photography; The Collodion Period; The Gelatin Period; and Photography and the Printed Page. The first part is brief and presents a concise picture of the various independent pursuits in optics, photo-chemistry, etc., which eventually culminated in the photographic process. The second

(Continued on page 22)

BETTER LIGHT in Electronic Flash with the compact PRESSMASTER Lamphead

TRADE MARK



Two-tone gray high-strength plastic Pressmaster lamphead only 4" high.

Test photo shot with competitive unit — note dark corners.

Test photo taken with Pressmaster lamphead — note evenness of light.

Shoe mount insert — removable for lamphead use on mounting tube or battery case.

Operates on either four 20c photoflash batteries — or from built-in AC.

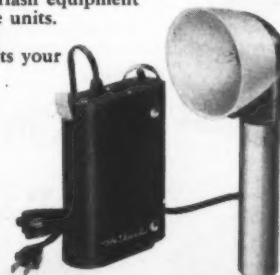
Exclusive on HEILAND STROBONARS®

The comparison photos above prove conclusively that the Pressmaster lamphead gives you the even, corner-to-corner illumination that you need for good pictures. And if you take your photos with the flash held off-camera, as most professionals do, this wide-angle light coverage is even more necessary. The Strobosnars 61-A and 62-A are superior in many other ways, too. They operate from either four 20c photoflash batteries or from built-in AC — flashing your pictures for less than one cent each. The Power Paks are light-weight and handsomely styled in charcoal gray leather. And, in addition, all the engineering proficiency and high quality standards that have made Heiland the first choice of professionals and the world's leading manufacturer of photographic flash equipment are built into these compact, convenient, easy-to-use units. A Strobosnar on your camera will open up a whole new world of photo fun. Get the Strobosnar that fits your camera now at your photo dealer's.

STROBONAR 62-A (above on camera). Designed for accessory-clip mounting; can also be tube- or battery case-mounted. Complete with 10-foot AC line cord and removable shoe insert (less batteries). **\$59.95**
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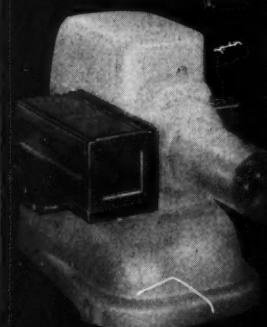


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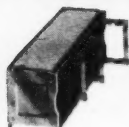


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NEW PHOTO BOOKS

(Continued from page 21)

part is excellently done and demonstrates the authors' intent to be thorough and accurate historians when the area is fully within their capabilities. Their account of the rediscovery of the first photograph, although previously published by them, is intriguing.

The next three parts occupy the bulk of the book and, except for the emphasis on British activities and the consequent unbalance of the material, they are very well done. The work of John William Draper in early photographic portraiture is slighted, causing this reviewer to wonder if the authors have read Draper's *Memoirs* or the *Edinburgh Review* for January, 1843.

There is a most surprising statement on p. 285 with regard to the invention of "Velox" paper. The invention of gelatin silver chloride paper is credited to Eder and Pizzighelli in 1881 and Velox is thrown in among the several other silver chloride papers of their type introduced shortly thereafter. The Gernsheims state, "Contrary to the claims made at the time, this paper was not the invention of Nepera's founder and technical manager, the Belgian chemist Dr. Leo Baekeland." It should be pointed out that Baekeland's "Velox" paper represented a marked departure from the Eder-Pizzighelli silver chloride paper in being made from an *unwashed* emulsion which Baekeland did indeed *invent*. (See "Leo Hendrik Baekeland and Photographic Printing Papers," C. E. Kenneth Mees, *Chemistry and Industry*, September, 1955.) The error is again repeated on p. 378 where it is stated that the Eder-Pizzighelli type silver chloride paper has been in use from 1882 to the present day. However, the silver chloride paper that is in use today, and for many years, is the type discovered by Baekeland.

The first war photographer is said by the authors to be Karl Szathmari in Wallachia in 1853, although the war photography of Roger Fenton beginning in 1855 is given more emphasis. However, neither of these men took the first war photographs. An unknown daguerreotypist took the first battlefield pictures during the Mexican War (1846-1848) several of which are still in the possession of H. Armour Smith who found them in an attic in Yonkers, N. Y.

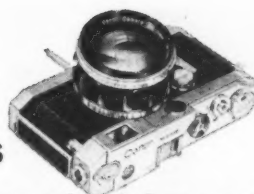
It would serve no immediate purpose to point out further factual errors in the Gernsheims' book. The book is a notable effort and obviously the product of many hours of diligent work. It deserves wide readership, because the relatively few errors recognized by this reviewer are far outweighed by the great number of interestingly presented facts.—LLOYD E. VARDEN

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 156.

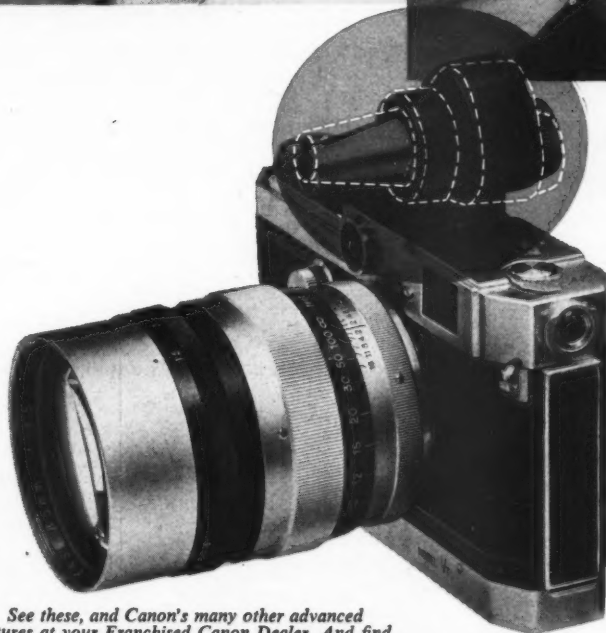
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Sekonic L-8 Exposure Meter



Versatile and compact, the new Sekonic L-8 photoelectric exposure meter (for still and movie work) measures incident as well as reflected light. When used in conjunction with a

special accessory amplifier (or dim light booster), the Sekonic L-8 gives readings in extremely low light.

Readings are made in three ways with the Sekonic L-8: with the amplifier removed and the photoelectric cell covered—for bright light—you line up the needle with a pair of red markers on the plastic dial. In dull light, with the cell cover open, use blue markers. For very dim light, plug in the 2 1/4 x 1 1/4 in. amplifier, and with cover open, readings are made from yellow markers.

To use the Sekonic as an incident light exposure meter in low light simply plug in the amplifier on which you clip a translucent window. For bright light, there is a smaller translucent window which clips over the photoelectric cell of the Sekonic L-8 itself. Incident light readings are then made in the usual way.

Dial numbers are very clear, and easily readable on the Sekonic L-8. Its ASA indexes are from 6-1600.

Made in Japan by the Seiko Elec. Ins. Ind. Co., the Sekonic L-8 with leather case and neckstrap is priced at \$8.45. The amplifier with leather case, is available separately at \$3.50. Or the L-8 exposure meter-booster combination, complete, sells for \$11.95. For more information, write:

KANEMATSU NEW YORK, INC.
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Brumberger Changer For 2 1/4



Up to 25 metal- or glass-mounted slides, or 75 cardboard-mounted slides will be accommodated in the new Brumberger 140 Automatic changer for 2 1/4 x 2 1/4 transparencies which, when mounted, are 2 3/4 inches square. The changer has been designed especially for the metal Brumberger binders, but will accept other types of bindings provided the different types are not intermingled. Shown here in use with the Brumberger Riviera projector for 2 1/4, the changer will fit other 2 1/4 Brumberger projectors as well. In use, you simply stack 2 1/4 slides (in the same type of mount) toward the front of the changer. Slides should be seated uniformly in the tray. There is a control which must be turned to left or right, according to the kind of mount (metal, glass or cardboard) being used. Then, a push-pull operation feeds the slides in and out

(Continued on page 26)

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Self-contained, easiest-to-use, truly versatile, the Master III will provide you with years of perfect photographic results ... *picture quality that has kept the Master the outstanding favorite everywhere.* See it at your dealers today, or write for free booklet "Help in selecting the right Exposure Meter" ... Weston Electrical Instrument Corporation, Newark 5, N. J. A subsidiary of Daystrom, Incorporated.

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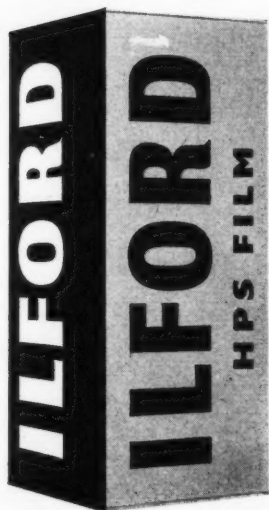
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slogan arrives
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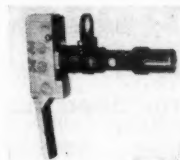
NEW PRODUCTS

(Continued from page 24)

of the projector. The changer, which quickly fits on to the side of the projector, is priced at \$19.95. For more information, write:

BRUMBERGER SALES CORP.
34 THIRTY-FOURTH ST., BROOKLYN 32, N. Y.

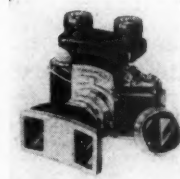
Telelens For GaMi 16



Designed specifically for the GaMi 16 sub-miniature camera, the new GaMi 16 Telelens slips into place with a ring to lock it securely on the front of the camera. The lens focuses from 8 ft. to infinity, has aperture settings from f/4 to f/11. Also featured are a depth-of-field scale and tripod socket on the lens barrel. When the lens is in place on the camera, an optical viewfinder shows the entire field of view covered by the lens, plus the adjoining field—which, it is claimed, helps in framing the picture. The GaMi 16 Telelens will provide an image 16 times larger than that given by the normal GaMi lens. Pocket-size, the lens is made in Italy, comes complete with a cordovan leather case at \$135. For additional information, write:

GAMI CORP.
207 FOURTH AVE., NEW YORK 3, N. Y.

New Stereo Unit For Exakta



You can take 2-D and 3-D pictures on the same roll of film with the new Stereo Unit for Exakta 35mm single-lens reflex cameras, and switch from one to the other at will. You can also view stereo scenes in three dimensions, before shooting.

There are three parts to the new unit. The Stereo Prism Device A, is for taking 3-D pictures at a distance of 6 ft. to infinity and fits over the lens as shown by means of an adapter ring which is provided. The Stereo Prism Device B fits over the lens in the same way, but is for taking 3-D closeups at distances from 6 in. to 6 ft. The Stereo Viewfinder as shown on the camera is designed for previewing the stereo pictures, and is interchangeable with the Penta Prism and waist-level finders of the Exakta VX and V. When not on the camera the stereoscopic viewfinder may be used as a supplementary viewer for inspecting finished transparencies.

The processed stereo pairs are contained in a single 35mm (24 x 36mm) frame, and can be viewed with a stereo viewer which is furnished with each complete Exakta Stereo Unit, without charge. Stereo mounts that can be used in a regular 3-D viewer or projector are also available. In this case the stereo pairs are cut apart and placed in the new mount. Price of Stereo Prism Device A, \$139.95; Stereo Prism Device B, \$103.50; Stereo Attachment Rings to attach Device A and B to other lenses, \$6. Stereo Binocular Viewfinder, \$59.50. For more information, write:

EXAKTA CAMERA CO.,
705 BRONX RIVER ROAD, BRONXVILLE, N. Y.

The price of special processing for 16mm Anscochrome motion picture film has been reduced. From now on a special handling charge for processing film exposed at an exposure index of 125 (ASA) will be \$2.85 per 100-ft. roll as compared with the former price of \$7.50. The \$2.85

(Continued on page 28)

WITH THESE SENSATIONAL NEW ACCESSORIES UNMATCHED IN THE FINE CAMERA FIELD...



Rapid-Sequence Spring Motor

Ten photographs in rapid succession can be taken with a single winding of this powerful spring motor as fast as the photographer is able to press the release button. Ideal for sequence sport shots, time and motion studies, industrial and scientific processes, chemical reactions and laboratory requirements.



Electric Motor and Magnetic Remote Control

Permits remote-controlled electrical operation of camera as far as 75 feet away. By a single push-button, the shutter is released, the film advanced, the frame counted and the shutter wound for next exposure. Ideal for photographing animals, birds, insects in natural habitat, candid work, progress photos and similar situations.

THE WORLD'S MOST VERSATILE CAMERA IS NOW THE NEW INCOMPARABLE...



50-Foot Capacity Bulk-Film Magazine

Attached to the camera, it can be used alone or with the Electric Motor or Rapid-Sequence Spring Motor to take 420 successive standard 35-mm. frames (50 feet of film) without reloading. Easily attached to camera, it can be loaded in daylight. Particularly useful for filming records and microfilming work.



Extension Bellows and Tubes

The Extension Bellows, an exceptional aid in macro-photography accommodates extension tubes and all lenses. The extension tubes in various lengths for macro and microphotography offer optical ranges from life-size to more than 10-time magnification and permit normal or reversed lens attachments.

PRAKTINA^{FX}

Guarantee, Registration and Import Certificates furnished with each camera

The One and Only 35-mm. Single-Lens Reflex Camera that gives you all these features:

- ✓ Internal automatic diaphragm.
- ✓ Pentaprism eye-level viewfinder interchangeable with Waist-level finder, both utilizing split-image rangefinder.
- ✓ New, separate Newton optical viewfinder for fast action and available light photography.
- ✓ New, recessed bayonet mount affords split-second lens interchangeability.
- ✓ Focal plane shutter with speeds 1/1000 to 1 second.
- ✓ Synchronized for regular and electronic flash.
- ✓ Plus many other desirable and exclusive features!

With f2.0 58-mm. C.Z. Jena automatic Biotar lens **\$297.50**
With f2.8 50-mm. C.Z. Jena automatic Tessar lens **\$239.50**



Standard Camera Corporation
500 Fifth Avenue, New York 36, N. Y.

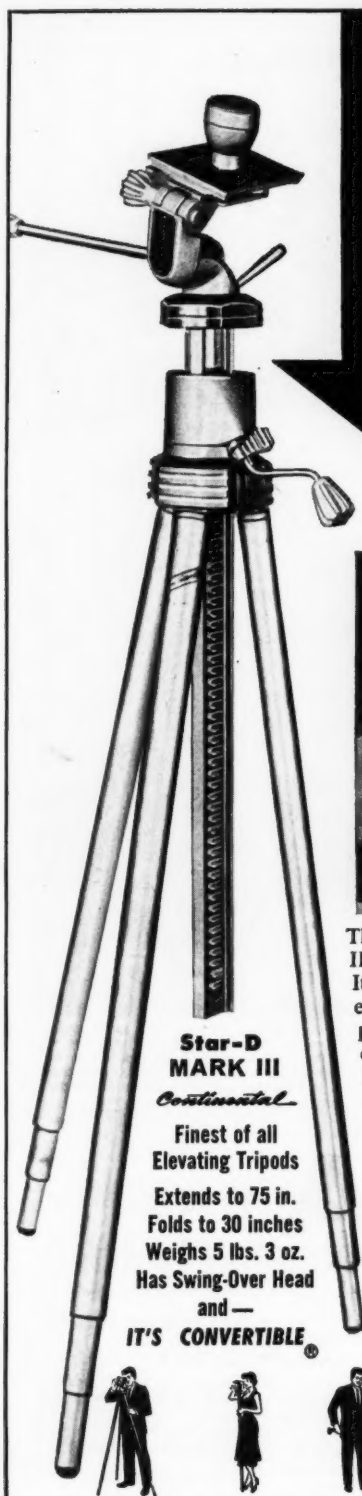
Mail this coupon today for your free copy of "Masterpiece of Simplicity," a valuable brand-new booklet packed with information about the new, incomparable Praktina FX, its valuable accessories and its many applications for sports, professional, industrial and other specialized uses.

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MP4

STANDARD CAMERA CORPORATION

Executive Offices: 500 Fifth Avenue, New York 36, New York



**Star-D
MARK III
Continental**

Finest of all
Elevating Tripods
Extends to 75 in.
Folds to 30 inches
Weighs 5 lbs. 3 oz.
Has Swing-Over Head
and—

IT'S CONVERTIBLE.



A TRIPOD



A UNIPOD



A WALKING STICK

**A GOOD
TRIPOD
should be
useful in any
situation
THIS ONE
IS**



The new Star-D CONTINENTAL Mark III elevating tripod is a unique instrument. It can be used to steadily support a camera where no other tripod can go. It will position your camera as no other mount can do. Any angle—any height from one inch off the ground to 6½ feet above it—in the open and in tight corners—even in milling crowds—this is the camera support for you. It's convertible. If the tripod can't be used on its three legs, detach one leg and use as a Unipod. Then fold that down to a smart walking stick that helps you in a climb. Look where you will—around the world. No tripod can match Star-D Continental.

IT'S GUARANTEED

No short-term warranty this! All Star-D products are guaranteed for lifetime satisfaction. If for any reason whatsoever, your tripod is damaged or fails to function—send it back and get factory replacement at factory cost.

Send for free booklet



**DAVIDSON MANUFACTURING COMPANY
WEST COVINA, CALIFORNIA**

NEW PRODUCTS

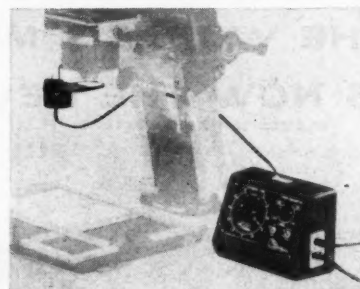
(Continued from page 26)

charge is in addition to the regular processing charge which is included in the original purchase price of the Anscochrome movie film. When sending film for processing, you should indicate whether the special processing is desired. Otherwise, film will be processed for a normal exposure index (ASA 32).

The price for processing Anscochrome sold without the cost of processing included in the purchase price remains the same: \$4.90. For additional information, write: Ansco, Binghamton, N. Y.

Simmon Omega Electronic Timer

Manual handling of 1-10 filters when exposing variable contrast papers is eliminated with the new Simmon Omega Electronic Variable Contrast Timer. Designed for use with Omega enlargers, the timer has only two filters. One is yellow, for soft contrast; the other, blue, to produce harsh contrast. In use, you simply set a dial to the contrast wanted in a particular print. This automatically controls the amount of exposure through the two filters—and swings them into place, too.

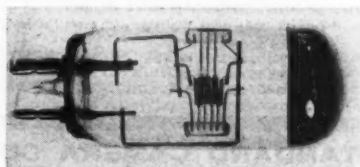


For use with their timer, the manufacturers have placed their enlarger models into three groups, each of which requires the appropriate contrast control unit. If two enlargers from different groups are used, the same contrast timer can be used for both, but a separate contrast control unit is necessary for each. Groups are: Omega D2 or B8, Automega B7, D3, E3, E4, E5; Omega B4 or B6, Automega B3 or B5; and Omega A2. Prices: Complete unit, including contrast timer, contrast control unit, filter holder and filters, \$135; additional contrast control unit, including filter holder and filters, \$29.50; additional filter holder with filters (for replacement or for use with variable contrast papers other than Varigam), \$7.50. For more information, write: SIMMON BROTHERS, INC. 30-28 STARR AVE., L.L.C. 1, N. Y.

New G. E. Projection Lamp

A new design filament permits horizontal operation of the new G. E. Gold Top projection lamp. With the lamp on its side, the filament is vertical. To be available in 300- and 500-watt sizes, it makes low-contour projectors practical. The lamp has no base in the usual sense; three lead wires are covered with metal sleeves which snap-lock into the socket; this is said to provide

(Continued on page 30)



ease!



Trigger Action makes the difference!

RICOH

35

PROFESSIONAL OUTFIT

Includes: Trigger-Action Ricoh "35" Camera, Flashgun, Deluxe, top-grain cowhide eveready case, with velvet lining and chrome trim.

precision!

value!

After you've examined this top quality "35", looked over all its expensive features—you won't believe the pricetag! It features T-R-I-G-G-E-R A-C-T-I-O-N, the single stroke trigger that advances your film, cocks the shutter, and sets you up for your next shot in split-second time—an advantage found in only the most expensive jobs. If the Ricoh 35 were not produced by one of the world's largest, most modern camera factories, whose advanced production techniques have made the world sit up and take notice—this camera would cost you well over \$150! Here are more reasons:

- One hand winds while other shoots; eliminates awkward finger shifting!
- Highly color-corrected, hard-coated 45mm f:3.5 anastigmat lens!
- Single window viewfinder-rangefinder with brilliant, BIG image for fast, easy focusing!
- FX synchronized shutter with accurate speeds to 1/200th sec. and B.I.
- PLUS precision-engineered design; body shutter release; double exposure prevention; satin-finished, die-cast aluminum body luxuriously leather-trimmed, and many other features!



COMPLETE OUTFIT
All for only **\$59.95**

At Dealers Everywhere! Write for Literature: RIKEN OPTICAL INDUSTRIES, Ltd., 521 Fifth Avenue, New York 17, N. Y.

Which will it be...

35 MM

or...

Twin Lens REFLEX?

THE NEW SOLIGOR "66" COMBINES THE BEST FEATURES OF BOTH... and then some!

Our engineers took the versatility of a 35mm... the large negative size of a $2\frac{1}{4} \times 2\frac{1}{4}$... the parallax-free accuracy of a 35mm single-lens reflex... then added these expensive extras: Interchangeable Lenses, Automatic Film Transport & Shutter Cocking.

But it took six years of intensive research and development to bring these features down to a price the photographic industry didn't think possible...

\$99.95
case \$9.95



Soligor "66" FEATURES: Famous 80mm f:3.5 Soligor lens with preset diaphragm; fully synchronized, focal plane shutter with speeds from 1/25th to 1/500th sec., and B.; focusing through field lens; sports-finder; magnifier; depth of field scale; double exposure prevention, handsomely finished exterior, and of course the finest precision workmanship. Available Soon: 150mm f:4 Telephoto 50mm f:3.5 Wide Angle

Get Soligor and Elitar-Soligor equipment at your dealer now.
For additional information, write:

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SOLIGOR
Reflex
Cameras
from
\$34.95 up

SOLIGOR

Cameras and Elitar-Soligor Lenses

NEW PRODUCTS

(Continued from page 28)

stability. Due to the baseless feature, the lamp is shorter than conventional lamps of the same wattage; length is about 4½ in. Other features include: Chip and scratchproof golden top for minimizing stray light; built-in fuse; and all-welded construction. The lamp is precision-focused, and has a 25-hour design life. Production is scheduled for early in 1957. For more information, write:

GENERAL ELECTRIC CO., LAMP DIV.
NELA PARK, CLEVELAND 12, OHIO

Plastic Gadget Bags



Waterproof and flame-resistant, four new plastic gadget bags are claimed not to stick or crack in any weather. They're made of durable heavy gauge cal-grained vinyl

plastic, have shoulder straps, offer sealed pockets for protection of equipment. All models have sizable outside pockets.

Model #920, 10 x 7½ x 3½ in., with an across-the-top zipper, comes in brown, blue, black and tan. Price \$1.59.

Model #1100, 10½ x 8½ x 3½ in., also has an across-the-top zipper. This bag features D rings on the shoulder straps and a generous pocket for films, plates, etc. It comes in brown, blue, black and tan and is priced at \$1.69.

Model #910, 10 x 9 x 3½ in., with a zip-around closure, has welted seams and riveted shoulder strap. Available in brown or blue. It is priced at \$1.98.

Model 1150 (shown), 10 x 9 x 3½ in., comes with adjustable shoulder straps with D rings and brass strap plates riveted with D rings. Also featured is an inside pocket to keep camera firmly in place, a number 5 brass zip-around zipper with lock and key. This model comes in tan with brown trim only. Price, \$3.98. For additional information, write:

J. E. NOVELTY MFG. CO., INC.
811 WEST EVERGREEN, CHICAGO 22, ILL.

Three Linhof Tripods

Three Linhof Combi elevating tripods are made of rounded-U profile, lightweight Hydronalium, said to be strong, as well as acid and tarnish-proof. Other features include: Individual leg-locking knobs; choke collar for locking center post at any elevation; leather-lined camera platform; and reversible leg tips.

The Combi Compact weighs 33 oz. and extends from 17 in. to 42 in. It is for use with reflex and other cameras. The Combi Featherweight is similarly constructed, but extends to 55 in. and weighs 37 oz. The Super Combi is for use with heavy professional cameras. It extends from 17½ in. to 74 in., and has a built-in spirit level. Weight is 4½ lbs. Prices: Compact, \$22.50; Featherweight, \$26.50; Super, \$44.50. Made in Western Germany. For more information and free illustrated folder write: KLING PHOTO CORP.

257 FOURTH AVE., NEW YORK 10, N. Y.

Tiffen Adapter Ring For Contaflex

A new Tiffen screw-in adapter ring — #510-R — has been designed for the Contaflex II. The adapter ring accepts Series 5 filters and the 5-B lens shade.

The new model Contaflex also accepts the Tiffen #SF510 screw-in filter, when used in reverse, and requires the #LS510-R lens shade and #LC510-R lens cap.

Price, for the #510-R adapter ring.
(Continued on page 32)

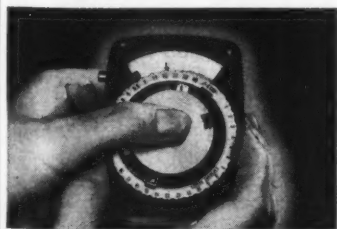
NEW



GUARDIAN with DynaCell

Optional DynaCell attachment is hinged; folds compactly against back of meter when not in use . . . always ready.

New General Electric "Guardian" exposure meter gives you 64 times more sensitivity...is twice as quick to use!



EASY TO CHANGE FILM SPEEDS. Just press G-E monogram, turn dial. No broken fingernails. Once it is set, it's locked; can't slip.

Here's new sensitivity, accuracy, and easy use . . . G-E engineered to guard your picture results in color or black and white.

64 times more sensitive . . . lets you take full advantage of latest high-speed films. Exciting, new General Electric Guardian becomes the world's most sensitive mass-produced exposure meter when you attach the light-multiplying DynaCell, as shown in photo. Gives you exposure accuracy never before possible for available light photography, in black-and-white or color.

Better pictures—easily and quicker. No other meter gives so much help. Reads reflected and incident light *directly* in f-stops, Polaroid-Land numbers or new Exposure Value (LVS) numbers. And famous G-E pointer lock *holds* your reading . . . no need to watch

pointer. Every control is on face of meter, including hi-lo range shift.

Built for life-long service. Serves all cameras . . . movie, still, stereo. Shows shutter speeds from 1/1,000 to 120 seconds and frames-per-second, too! Computes exposures for ASA film speeds up to 12,000. No worry about being out-of-date! And *guaranteed for life* against defects in material or manufacture.

See it today. Stop in at your photo dealer's and try the new General Electric Guardian exposure meter.

*With everready case, only . . . \$34.50**

Accessories:

Incident light hood \$1.50*

Light-multiplying DynaCell 7.95*

*Pat. Trad.



TWICE AS FAST TO USE—by actual stop-watch tests. Tells at a glance exact camera setting. To change stop, or shutter speed, turn dial.

For free leaflet with more information on new G-E Guardian, write General Electric Company, Section A-583-18, Schenectady, 5, N. Y.

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ask your dealer for a 10-DAY FREE TRIAL



operates on four photoflash batteries and on an current too!
Your dealer will gladly fit the FR Electronic Flash to your camera.

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For 23 years manufacturers of quality photographic products

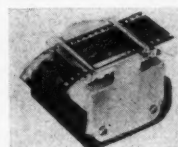
NEW PRODUCTS

(Continued from page 30)

\$1.65; the #SF510 screw-in filter, \$3.95; the #LS510-R lens shade, \$2.50; the #LC510-R lens cap, \$1.50. For additional information and a free catalog, write:

TIFFEN MARKETING CO.
71 JANE ST., ROSLYN HGTS.
LONG ISLAND, N. Y.

Opta-Vue Editor, Slide Viewer



Battery-operated and providing 5X magnification, the new Opta-Vue Editor Outfit is designed for inspecting 35mm negatives, previewing 35mm slides and filmstrips, as well as editing 8 and 16mm movie film. The unit is supplied with masks for the different size movie films—these masks merely slip on the Opta-Vue. Compact in size, the editor can be mounted in a slide projector case, used on desk or tabletop or carried in a pocket. The editor is made of plastic, comes with two masks, four color filters, two batteries and lamp. Price, \$2.95.



A two-tone Opta-Vue Slide-File carrying case, for the Opta-Vue 35mm battery operated hand viewer, is currently being offered free with the purchase of the viewer, whose image projection is 9X original 35mm slide size. Made of plastic, the carrying case has handy storage space for the viewer plus a spare bulb, two spare batteries and 100 slides. Price, of the Opta-Vue hand viewer plus case, \$9.95. For more information, write:

OPTICS MANUFACTURING CO.
AMBER & WILLARD STREETS
PHILADELPHIA, PA.

Dormitzer Zephyr Side-Light

The new Dormitzer 246 side-light provides two-light operation for the Syntron Zephyr electronic flash unit. The 246 side-light can also be used to spread the light for use in conjunction with wide-angle lenses. Weighing ten ounces,



the unit is 5¼-in. in diameter and mounts on any tripod or standard clamp. The side-light comes complete with a 15-ft. cable, 20-ft. trigger cable, and matches the Zephyr speed light in both style and color. Price, \$37.50. For additional information write:

DORMITZER ELECTRIC & MFG. CO., INC.
5 HADLEY ST., CAMBRIDGE 40, MASS.

Designed for the Alpa 35mm (single-lens reflex) camera, the new **Schneider Xenon f/2 lens** has a focal length of 80mm, giving a slight telephoto effect. The lens comes with a black and satin-chrome mount, has click stops from f/2 to f/16, includes a depth-of-field scale engraved on the lens barrel. The front of the lens is provided with a standard Alpa filter fitting—there's a groove and spring arrangement which accepts the filters. The Alpa reversible

(Continued on page 34)



*Presenting
for the first time
for under \$100.*

**A GERMAN MADE
FULLY AUTOMATIC
TWIN LENS REFLEX CAMERA
WITH F 2.8 LENSES!**

EDIXA

6x6

Photographers who demand the best in photographic equipment will be delighted with the New Automatic Edixa 6x6 twin-lens reflex camera! It will make prize-winning professional pictures easy... for the outstanding and luxurious Edixa is typical of German originality, ingenuity and superb craftsmanship!

The new, compact and exciting 2 1/4" x 2 1/4" Automatic Edixa is equipped with two matched F/2.8 Steinheil Cassar lenses; a 9-speed Prontor SVS shutter flash synchronized on all speeds from 1 second to 1/300th second; strobe; built-in self-timer; body shutter release; a fully automatic one-turn film advance crank that moves the film, winds the shutter, and advances the film counter; double exposure prevention; focusing from infinity to 5.3 feet; depth of field scale; diaphragm stops from f/2.8 to f/22; powerful magnifier for critical focusing; direct optical sports finder. A tubular direct vision finder, stereo attachment, and a special high-power image magnifier is also available.

The Automatic Edixa 6x6 Twin-Lens Reflex Camera with matched F/2.8 Steinheil Cassar Lenses is priced at only \$99.50. We invite you to inspect this exciting new Edixa 6x6 at your dealer!

WIRGIN BROS. EDIXA CAMERA WORKS

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Read What The Experts Say:

"Top-quality 35mm camera . . . for the person who wants a fast-working, high-precision miniature with all the features associated with the most expensive top-brackets . . ."

"... an extremely sharp six-element 48-mm Hexanon f:2 lens which rivals the performance of lenses costing considerably more than the Konica itself"

"... this new model is a camera to entice all those who haven't the budget for the more expensive interchangeable lens-types; who haven't need for lens interchangeability; who want a quality camera to back up their present equipment for color slide shooting . . . the Konica fulfills all these desires."

"Rapid-fire finger lever advances the film and sets the shutter in two quick strokes"

"Combined range and viewfinder system which is the equal of some found in cameras costing three times as much"

"...nine-speed between-the-lens shutter with speeds from 1 second to to 1/500 second and MFX synchronization . . ."

"... withstands comparison with any other camera produced today. Inside and out, they've succeeded magnificently."

*So Proudly
They
Shut!*



\$119⁷⁵
plus case

KONICA III

You'll agree—see Konica III at your dealer, or write for complete Edition

KONICA CAMERA CO., 76 West Cheltenham Ave., Philadelphia 44, Pa.

Canada: McQueen Sales Co., 1640 West 4th Ave., Vancouver 9, B. C.

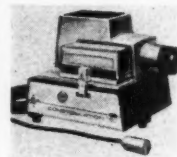
Venezuela: Sajojo Yacaza, Apartado 3179, Caracas

NEW PRODUCTS

(Continued from page 32)

lens hood also fits snugly over the front of the lens. The 80mm Schneider lens is priced at \$179; a leather case with carrying strap is available for \$8.85. For more information, write: Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y.

New Graflex Projector



The first Graflex slide projector, the new Constellation, for 35mm slides, features quiet blower-cooling, four-inch f/3.3 projection lens, and 500-watt lamp.

Condensing lenses, reflector and heat-absorbing filter are combined in a single unit which is said to be easily removable for cleaning. Ten degree elevation and one-degree leveling corrections are possible in the Constellation. It comes with a 10-ft. power cord and a 15-ft. cord for remote operation.

The projector will be made available in two models: one will have an automatic slide changer which accepts 36-slide Airequipt magazines; the other will be manually operated. The manual model, however, will feature an automatic slide magazine which, when its changer bar is pressed, inserts one slide, retracts and files the previous one, advances the next.

Although the four-inch lens, which fills a 40-in. screen from a distance of 10 ft., is standard equipment on the Constellations, accessory lenses of other focal lengths will be available for special projection applications.

Price of the 12-lb. automatic Constellation is \$89.75; for the 11-lb. manual model, \$67.75. A carrying case is also available at \$9.95. For additional information, write:

GRAFLEX, INC.
154 CLARISSA ST., ROCHESTER, N. Y.

Two Elgeet Lenses

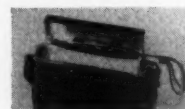
Designed for all 8mm D mount movie cameras, two f/1.9 Elgeet accessory lenses will take care of wide-angle and telephoto movie work. Both the wide-angle (Model WFF919) and tele lens (Model TFF3919) feature click stops, depth of field scales, fluted knurl rings designed for slip-proof handling, front and rear lens caps. Both lenses are equipped with filter retaining rings that will accept 21.5mm or Series IV filters.

The 9mm wide-angle lens covers 2X the area covered by a normal focal length lens, has lens settings from f/1.9 to f/22.

For telephoto work, the 38mm lens provides 3X magnification, has lens settings from f/1.9 to f/16.

Both Elgeet lenses are priced at \$34.25. For more information, write: ELGEET OPTICAL CO.
834 SMITH ST., ROCHESTER, N. Y.

Rhodes Jotter



The Rhodes Jotter is designed for the efficient 35mm photographer who likes to keep a record of his pictures. A combination case, loose-

leaf pad and pencil, the Rhodes Jotter clamps to a 35mm carrying case, is readily accessible for jotting down exposure data and other notes on individual pictures.

The metal case of the Rhodes Jotter is cadmium-plated and claimed to be rust-proof. The replaceable pad contains 40 sheets for either one 36-exposure roll or two 20-exposure rolls and

(Continued on page 36)

Introducing...

AN EXPOSURE METER THAT HAS *EVERYTHING*

...not for \$30.....

...not for \$20..... but for only

...not for \$10.....

\$8.45

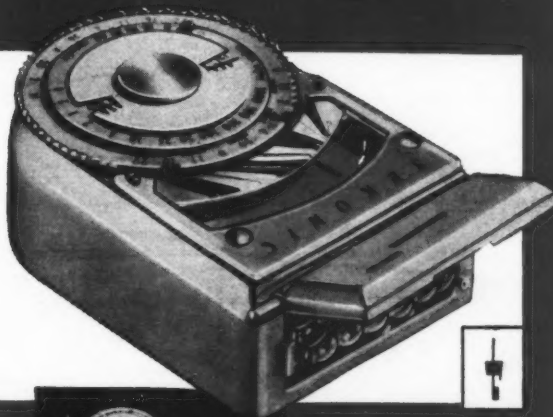
THE NEW

Sekonic

LEADER • DELUXE

\$8.45, complete with leather case, incident-light attachment and neck strap.

\$3.50 extra for SEKONIC Light Amplifier Attachment, complete with incident-light attachment and leather case.



YES — the amazing new SEKONIC 'Leader Deluxe' compares favorably with exposure meters selling for nearly four times its price. That goes for overall performance, features, quality components, precision craftsmanship and ruggedness. Latest achievement of the world-famous Sekonic Electric Co., of Tokyo, Japan, pioneers of low-cost precision exposure meters in America, the SEKONIC 'Leader Deluxe' is unquestionably the best buy in exposure meters today.

For those who must occasionally take accurate exposure readings under extremely poor lighting conditions, the low-light sensitivity of the SEKONIC 'Leader Deluxe' can be boosted 400% by means of the ultra-sensitive SEKONIC plug-in light amplifier attachment. An exclusive feature of this attachment is that it is perfectly matched to any and every SEKONIC 'Leader Deluxe' without factory adjustment.

Ask your dealer to show you this complete SEKONIC exposure meter outfit. You'll need no sales talk after you have seen it.



LIGHT AMPLIFIER ATTACHMENT
permits readings in extremely dim light



INCIDENT LIGHT ATTACHMENTS
permit readings of incident light

COMPARE THESE FEATURES
WITH THOSE OF THE
HIGHEST-PRICED
EXPOSURE METERS:

- Legible, direct-reading dial for speedy operation
- Wide range of apertures (f/1.4 to f/22) and shutter speeds (4 min. to 1/1000 sec.)
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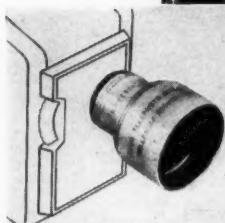
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Write to: PETERSON & BROWN, INC., for a free literature package.

ADD EXPRESSION TO YOUR MOVIES

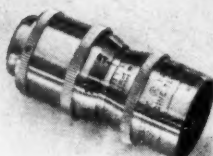
with Wollensak TELEPHOTO LENSES

for 8mm and 16mm Cameras



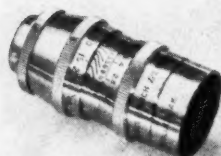
**TELEPHOTO
ATTACHMENT**

for Brownie and B&H 220 and 252



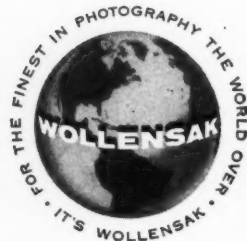
**1 1/2 f/3.5 TELEPHOTO
RAPTOR IN FIXED
FOCUS**

for 8mm Cameras



**1 1/2 f/2.5 TELEPHOTO
RAPTOR IN
FOCUSING MOUNT**

for 8mm Cameras



Telephoto lenses are indispensable to good movie making. Use a telephoto lens to identify the person or place in your movie . . . bring distant action up close . . . pick up details . . . shoot candid sequences.

Telephotos are excellent portrait lenses giving true close-ups without distortion in perspective.

The Wollensak Telephoto Attachment is available for the Brownie and Bell & Howell 252, 220 Movie Cameras.

Wollensak's complete line of lenses offers a choice of speed and focal lengths to fit most cameras and pocketbooks.

**WOLLENSAK PRODUCTS ARE SOLD
BY THE BETTER PHOTO DEALERS**

WOLLENSAK
OPTICAL COMPANY, CHICAGO 16, ILLINOIS
ROCHESTER 21, N. Y.

NEW PRODUCTS

(Continued from page 34)

the pencil is fastened to the cover by a cord. Price, for one unit, \$2.95. Six extra pads and one pencil are also available at 30 cents. For additional information, write:

RHODES JOTTER CO., INC.
43 CARMEL RD., ANDOVER, MASS.

Viewlex Powermatic Projector



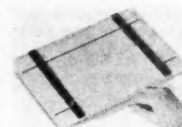
Designed for projecting 2 x 2, Bantam and Super Slides, the new 500-watt, fan-cooled Powermatic projector features a built-in room light control. When the projector is turned on, the room light is turned off. The Powermatic trays accommodate 30 slides in any type mount. Built of die-cast aluminum, the projector has a five-inch f/3.5 Luxtar projection lens, a tilt control, and will accept interchangeable lenses of various focal lengths. It comes in a two-tone finish and an aircraft type luggage, a slip-on case.

Also available for the Powermatic is an interval timer which can be set to show slides at intervals up to 60 seconds. Yet, a timer hold button permits prolonged viewing of any slide. In addition, another control operates forward, reverse and repeat. Another accessory provides remote control.

The Powermatic, including lens, case and six trays, is priced at \$119.50. The remote control is \$4.95; automatic timer, \$24.50; five-inch f/2.8 lens, \$9. For more information, write:

VIEWLEX, INC.
35-01 QUEENS BLVD., LONG ISLAND CITY 1, N. Y.

Saunders Bord-R-Less Easel



Borderless prints, from postage-stamp size to 11 x 14, can be made in the new Saunders Bord-R-Less enlarging easel. Glass, tape, solutions and vacuum systems have been eliminated.

Because of the construction of the two retaining bars—each is slanted to match the "cone of light" cast by the enlarger—projection paper is held firmly in place, yet permits the image to register edge-to-edge.

To change from one print size to another, you simply loosen two screws on each retaining bar, then slide them to the desired position. The Saunders easel also features a steel base finished in "focal yellow"—the same color as an OA Wratten filter—which is claimed to give good contrast for focusing on the base. To provide stability, the easel is equipped with non-skid rubber pads on the bottom. Price, \$14.85. For more information, write:

THE SAUNDERS CO.
P.O. BOX 111, ROCHESTER 1, N. Y.

Magna Tittler Tittling Kit

Velour-backed letters and characters adhere with slight pressure to a velour-covered easel, in the new Magna Tittler tittling kit for home movies. The 12 x 18 in. easel's velvet surface is said to eliminate light reflection. The set consists of 380 yellow one-inch letters and numerals, two-sided easel with red and black backgrounds, and two wooden upright supports. Additional letters and background colors are available. Included free is a silver matte table-top screen. Price of complete set, under \$10. For more information, write:

TECH PHOTO PRODUCTS, INC.
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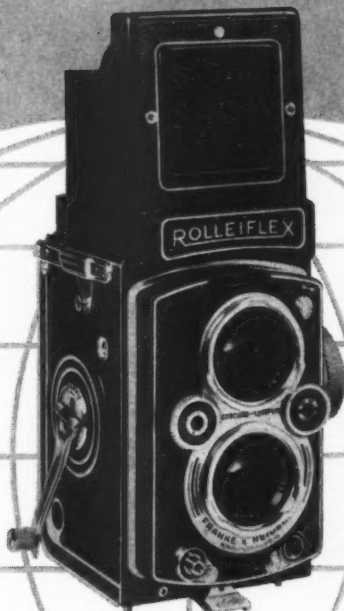
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Compur LVS shutter permit-
ting speed/diaphragm cou-
pling. Choice of either Zeiss
PLANAR or Schneider XENO-
TAR f:2.8 lens

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World-wide preference for Rollei cameras stems from their sound, basic design and construction, their fine craftsmanship, their unmatched performance and their proved dependability throughout the years. At these new low prices, possible only because of increased demand, you can now own one of these fine cameras at worthwhile savings. But demand will be heavy, so better place your order soon to insure early delivery. Visit your dealer today, or write for literature.

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KALLOFLEX
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Ways and Means

by ARTHUR ROTHSTEIN

Technical Director of Photography, Look Magazine

The coming revolution in color! Also, new ways of using electronic flash, and variable contrast paper.



The methods and processes used for color photography are definitely undergoing a radical change.

I am convinced that the most practical approach to color is by means of a negative-positive system. This implies the taking of the picture on a film which is developed as a color negative with colors complementary to those in subject. It is then correctly masked and printed by contact or projection on a color print material.

This type of color process has been in existence for some time, but the results have not had the fidelity of prevailing color transparencies. Processing also has been difficult. Now, for the first time, the Eastman Kodak Company has produced materials for negative-positive color which are of excellent quality and may be processed easily by anyone.

Kodacolor film, universal type, with an exposure index of 32 for daylight and 25 for tungsten, is already available. The film may be processed with the Kodacolor C-22 kit which comes in several sizes.

Just announced is Ektacolor sheet film, Type S. The "S" stands for short exposure, and this improved Ektacolor sheet film has greater resolving power, higher speed, less grain, better color fidelity, than the old Ektacolor. It may be used with various light sources provided the exposure is 1/25 second or faster. Designed for use with clear flash, daylight, or electronic flash, the film has an exposure index of 25 when exposed in daylight (with a Wratten 85C filter) or by electronic flash (using a Wratten 85 filter). With clear flash, no filter is needed, and the guide number is 120 with a No. 5 bulb and shutter speed of 1/50 second.

Soon to appear is Ektacolor sheet film, Type L, designed for long exposures and lower levels of illumination. This film will also be used with many light sources and will be adjusted for conditions requiring exposures of 1 second or more.

All these films will make possible the production of superior color negatives under varying conditions by both

amateurs and professionals. A color negative of this type contains a low contrast positive mask which improves the quality of the prints, but makes the negative look dense, regardless of exposure. I have found that for good color prints a full exposure is desirable and this can be recognized by sufficient detail in both shadow and highlight areas.

Printing color negatives

For printing, Kodak has Type C paper which can be used for contact or projection. A tungsten filament light source must be used. Complete processing can be done in 2 trays and takes 42 minutes. Only the first 4 steps (taking a total of 18 minutes) are done in the dark, using a No. 10 safe-light. This may seem involved, but except for the number of solutions, elapsed time is not much more than the total for black-and-white prints requiring fixing and washing.

The secret of success in printing color negatives is understanding the correct filter to use. For the professional, some elaborate electronic devices are available, and for the amateur a Kodak CC Filter Dataguide, just published, gives this information.

Next, black-and-white prints

Coming, too, is an Ektacolor black-and-white paper designed especially for making high quality black-and-white prints from Kodacolor and Ektacolor negatives.

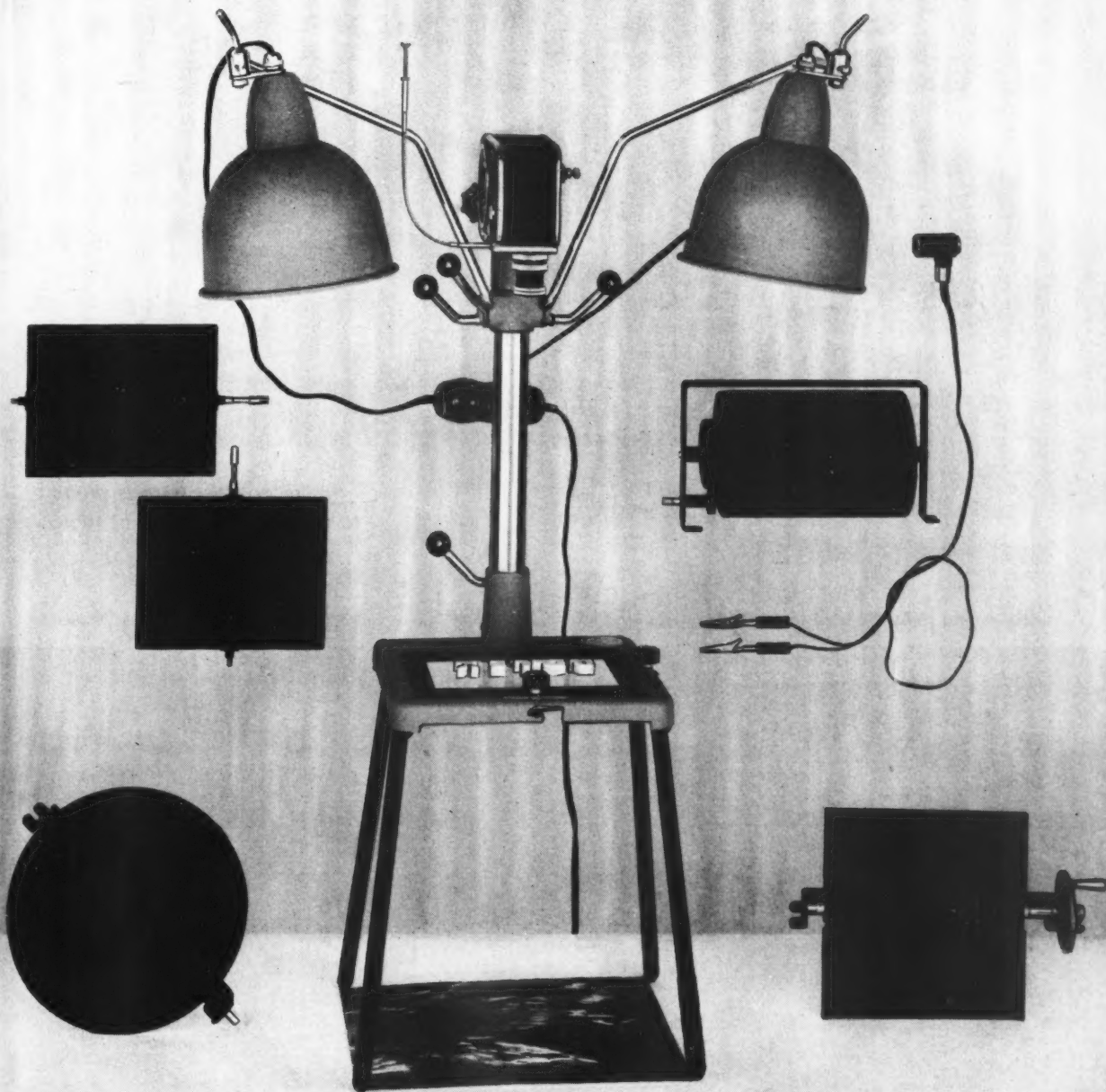
All of the above means that photography is well on its way toward greater use of negative-positive color with its many advantages. These are: Universal film for any light source. Enlarging of negatives and cropping during projection. Duplicate black-and-white or color prints easily made. Control and correction of color, density and contrast.

Radio controlled electronic flash

When a photographer has to light a ballroom, convention hall or sports arena with several electronic flash units, he synchronizes them with photo cells on each unit. Other photographers present, however, may set these lights off with their equipment, resulting in chaotic conditions. This is sometimes solved by using long wires to connect the units to the cameras, but then the photographer's mobility is limited. To solve this problem, Jerry Johnson, of Photo Electronic Research Co., 227 West 11 St., New York 14, N. Y., has designed a radio controlled device for

(Continued on page 138)

Bolex Swiss Precision... a marriage of skill and science



This first professional-like titler for 8mm filming is only \$99.00 complete. Basic equipment (platform, supporting stand with camera holder, and unique new title-centering device) sold as a separate unit for \$37.50; accessory kit for \$61.50. Available now for Bolex B-8, C-8 and L-8 cameras... for other 8mm cameras at an early date.

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BOLEX

A PAILLARD PRODUCT

ASSIGNMENT: BUS STOP!

Introducing a new MODERN feature: Assignment, for which our editors have selected some of the best young photographic minds, given them a problem to solve, a problem which you have doubtless faced. How do you find something different in everyday subject matter? The first assignment was two words, "Bus Stop," and was given to Ted Russell. On these six pages are what he found, observing a bus stop, summer and winter, dawn to dawn. It is only a beginning because the picture possibilities of a bus stop never stop. Many pictures are left for you to take, to complete this first assignment. How far is the nearest bus stop?

Below and right: "I tried to combine emotion, mood, design and action in each picture if possible."—Ted Russell







Night: A dimly lit bus becomes a blazing design at 1/2 sec. exposure, f/2 opening, Tri-X and forced development.

WHAT MAKES A GOOD PICTURE? DESIGN PLUS STORY



If you capture mood, static shots come alive.

Editor's Note: Bus Stop proved an unusually successful assignment for Ted Russell. Initially completed for MODERN, it was later bought by Pageant magazine and appeared in Pageant's August issue. How does a photographer shoot, process and edit an assignment? MODERN asked Ted Russell to write down his ideas. Here they are.

I'VE ALWAYS BELIEVED that the difference between a good photographer and an average one is that the good one can take an everyday subject and make something interesting or even beautiful out of it. The run-of-the-mill picture maker must to some extent depend on unusual or sensational subject material for successful pictures. That made the idea of photographing the bus stop a challenge.

I tried to shoot everything candidly but I found it difficult to be unobtrusive when I stayed at the bus stop for long periods of time. It's pretty easy to shoot pictures of people unnoticed for the first few minutes you are on location. But if you stay around, people begin to notice you.

The subject was a bus stop, so you would think that both people and buses would be in motion adding life to the individual photographs. But I soon discovered that the problem of static pictures really overshadowed the problem of shooting at close range. I tried to over-



You must go back to your assignment in every type of weather to complete your story.

For a sensation of movement try blur. Face your subjects in different directions.



Close in on your subject. For maximum depth of field, work with a wide-angle lens and small lens aperture.



ASSIGNMENT: BUS STOP (cont.)

come this difficulty in several ways. First, I combined static situations with blurred moving objects. Then, I made a conscious effort to get things moving in different directions within the picture. But most important, I tried to make the pictures come alive by capturing the emotions of the people. If I could combine in each picture, emotion, action, mood and design, or as many of these qualities as possible, I felt I would have interesting pictures.

From a technical standpoint, I didn't run into any complicated shooting problems. All the photographs were made with either a Nikon with 35mm f/2.5, or 50mm f/1.4, or 135mm f/3.5 Nikkor lenses or a Leica M3 with 50mm f/2 Summicron or 35mm f/3.5 Summaron lenses. I seldom used the long lenses because I was almost always on top of my subject, often at three feet. I worked mostly with the shorter 50 or 35mm lenses. Most of the daylight pictures were made on Plus-X film exposed at an index of 320 and then developed by inspection in Microphen. A few of the pictures where the only available lighting was a neon sign across the street were made on Tri-X with an exposure

index of 1000. Even then I had to hand hold the pictures at $\frac{1}{4}$ or $\frac{1}{2}$ sec. at maximum aperture. During the period in which I covered the bus stop I shot about nineteen 36-exposure rolls with a probable total time at the bus stop of five days and one night. Actually I made 12 different trips to the bus stop at different times of the day for different weather and lighting conditions.

In selecting the final pictures for enlargement, I classified the photographs into three different classifications.

1. Design but poor journalism.
2. Journalism but poor design.
3. Journalism and design.

I expected to find my best pictures in the third category and would only select from the first two categories when I needed some essential story-telling picture that I could not find in category three.

Although I had taken great pains during the shooting to incorporate both design and journalism elements I was quite surprised at the small number of pictures that really fitted into that third pile of photographs. But almost without exception, they were my best efforts.—THE END

Some subjects are inclined to hold still long enough for prolonged exposures. This was $\frac{1}{2}$ sec., f/2 by neon light.





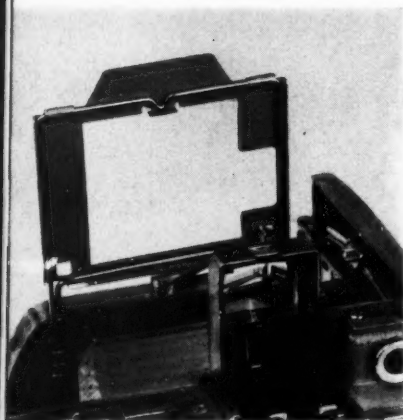
Afternoon rush hour at the bus stop produces all the varied types of commuters, housewives, school kids.

A good story must have an end, a beginning. This night silhouette could serve as either.



NOW! POLAROID 2-MINUTE SLIDES

Details of this remarkable new process on page 48



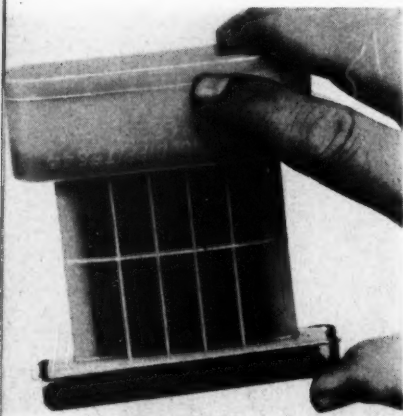
1. Metal mask clips on viewfinder frame to show field of view for $2\frac{1}{4} \times 2\frac{1}{4}$ slide film. Cutout at right is for rangefinder use.



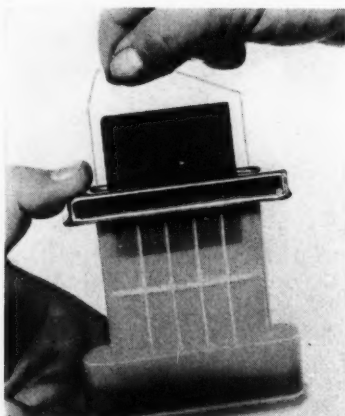
2. You snap picture, advance film, develop it 2 min. Plastic pick is supplied to separate picture area from rest of stiff acetate film.



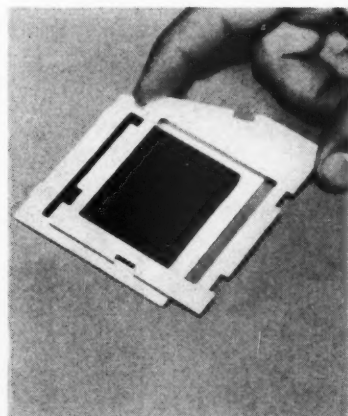
3. After brief drying, picture is inserted in Dippit for hardening bath. This must be done with great care to avoid scratching delicate image.



4. Metal frame clamps lips of Dippit closed; soft plastic container is inverted, liquid surrounds film, toughening image.



5. After 10 sec. Dippit is turned up, slide film is pulled out between closed lips of Dippit, which squeeze slide dry. It's ready to mount.

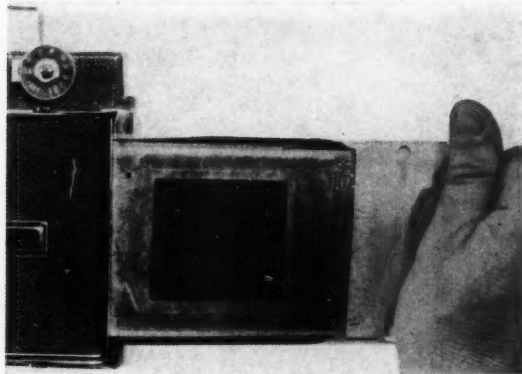
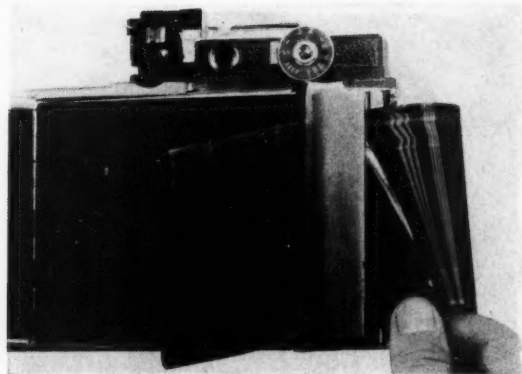


6. Slide mounts are of white plastic, clip together. Tab on slide, shape of mount make it impossible to mount or project slide incorrectly.

Jerry White shot this on Polaroid Land Projection Film, Type 46. Engraving is enlarged 5X, direct from slide. ▷



Continued



Acetate base "shirt tails" remaining after several exposures are not as easy to tear as usual paper base films. One way to overcome problem is to use back of cutter bar. You open cutter bar and feed length of film between it and camera, *left*. Then, pull film down slowly so cutter bar closes over film. When it is well clamped between bar and camera, a good swift ripping motion will cut the acetate base easily, *above*.

NOW! POLAROID 2-MINUTE SLIDES

TO PICTURES IN A MINUTE, Polaroid Corp. has now added slides for projection in two minutes. It's done with a remarkable new material—Polaroid Land Projection Film, Type 46—which produces a black-and-white positive transparency on acetate film base.

Except for the two-minute developing time and a special hardening treatment, the picture making process is similar to that used with other Polaroid Land films. Polaroid Corp. expects to have the new product on the market by early 1957, or perhaps before.

On *page 46* are pictures showing the steps involved in making a projection slide, and on *page 47* is an example of the picture quality possible. However, this

falls sadly short of the stunning effect resulting when one of these slides is projected on a big screen.

Polaroid Land Projection Film, Type 46, has an exposure index of 1,000 in daylight. This tremendous speed makes it possible to use small lens openings for maximum sharpness, and to take pictures under very difficult light conditions, if needed. The film is panchromatic, with moderate sensitivity to red. Thus, skin tones are rendered well.

Since the film is viewed by projected light, it can reveal much more shadow detail than any print, which is viewed by reflected light. As a result, the range of tones which can be reproduced is extended to a startling degree. Yet, the film can also give very dense blacks.

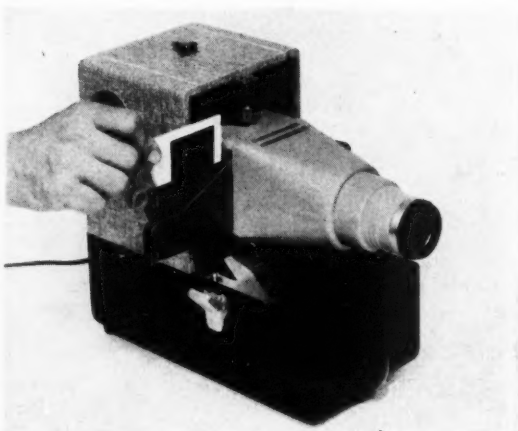
Exposures should be based on important highlight areas of the subject, to assure adequate detail in the significant highlights; the enormous tone range of the film ensures detail in all but the densest shadows.

By the nature of the Land process, the picture image deposited on the transparency is microscopically thin. As a result, very sharp images are possible. When slides are projected there is no apparent graininess.

The hardening process

Great care must be used to avoid scratching the image when removing the slide film from the camera, and while putting it into the Dippit holder for hardening treatment. Once it has been hardened, however, it is highly scratch and stain resistant, and is easy to clean.

To harden the film it is placed in a Dippit (*photo 3, page 46*), a soft, translucent plastic container with hardening fluid in it. When the metal frame is clamped down, the Dippit is spill proof. However, when the Dippit is open, the liquid can spill out. It is slightly acidic and may cause skin (*Continued on page 144*)



Polaroid slide projector is made by American Optical Co., has special carrier to accommodate Polaroid mounts for $2\frac{1}{4} \times 2\frac{1}{4}$ slides. Lens tube disconnects from rest of projector, is stored in case to make small unit when projector is not in use. Price will be about \$110.

G.E. METER FEATURES EASY OPERATION, SENSITIVE CELL

WITH THE NEW PR-2 Guardian photoelectric exposure meter, General Electric engineers have taken a long step in the direction of making it very easy for anyone to get very accurate exposures.

This meter combines range and sensitivity sufficient for professional demands, with operation so simple and easy that a beginner can hardly go wrong.

Physically, the Guardian closely resembles the present PR-1, and it is the same size as that meter. It also retains the "memory" feature of the PR-1. That is, you press a button while metering the light and when the button is released the indicator needle remains locked in position. This means that light readings may be taken at arm's length, or in inaccessible places, after which the meter can be brought up close to see what the needle indicates.

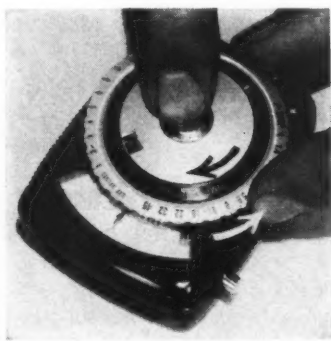
The PR-2 has four ranges of sensitivity, enabling it to work well in the brightest or dimmest light. These ranges are selected by a clear plastic knob which swings in an arc around the face of the meter.

"HI" is for brightest light, with the PR-2 used to measure light reflected from the subject or, with an incident light hood, light falling on the subject.

"LO" is for less bright daylight conditions, still using the PR-2 as a reflected light meter. An internal baffle opens when the control is switched from "HI" to "LO." Then the PR-2 is 2X as sensitive as the PR-1.

If the light is too dim for the meter to register at "LO" it's necessary to add an accessory photoelectric cell, which is called the Dynacell.

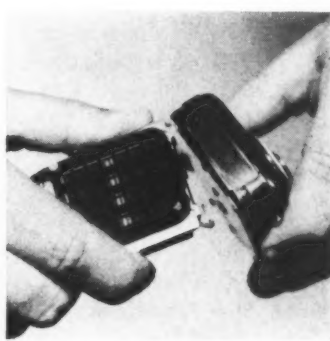
In the "R" position, with Dynacell, the meter is used for reflected light meas- (Continued on page 97)



1. To set exposure index, press center button, rotate outer dial; number is in counter-turning window. Range is from .1 to 12,000 ASA.



2. In daylight, meter at "HI", aim cell at subject; press, release "memory" button. Needle shows f-number. Shutter speed is in window, arrow.



3. For dim light, add Dynacell. It hooks onto back of meter, operates only when clicked into right-angle working position, as in photo 4.



4. Dynacell, with grid in place, makes Guardian 4X as sensitive for reflected light metering. Sensitivity range control is set to "R".



5. With grid down, meter at "I" for incident light, sensitivity goes up 64X, Dynacell faces camera. Grid is of plastic, comes off easily.



6. Dynacell folds against meter when not in use. With reflected light grid removed, it adds only 1/4 in. to thickness of meter.

GEORGE DANIELL

SEES DIGNITY, VIGOR

GEORGE DANIELL is not a teacher. And the three lessons you can study here are not necessarily articulated by him. However, when you do look at a comprehensive selection of Daniell's pictures—say one to two hundred—the categories fall naturally into place. These lessons, then, are a guide, perhaps a post mortem analysis, of his approach to his subjects, in his five years of free lance photography, and the kind of pictures he makes.

He has said, "As in any art, it is almost impossible to make rules in photography. The finished product, the picture, speaks for itself. There are so many complexities that go into a successful photograph, I'm afraid no one could say just how to take one."

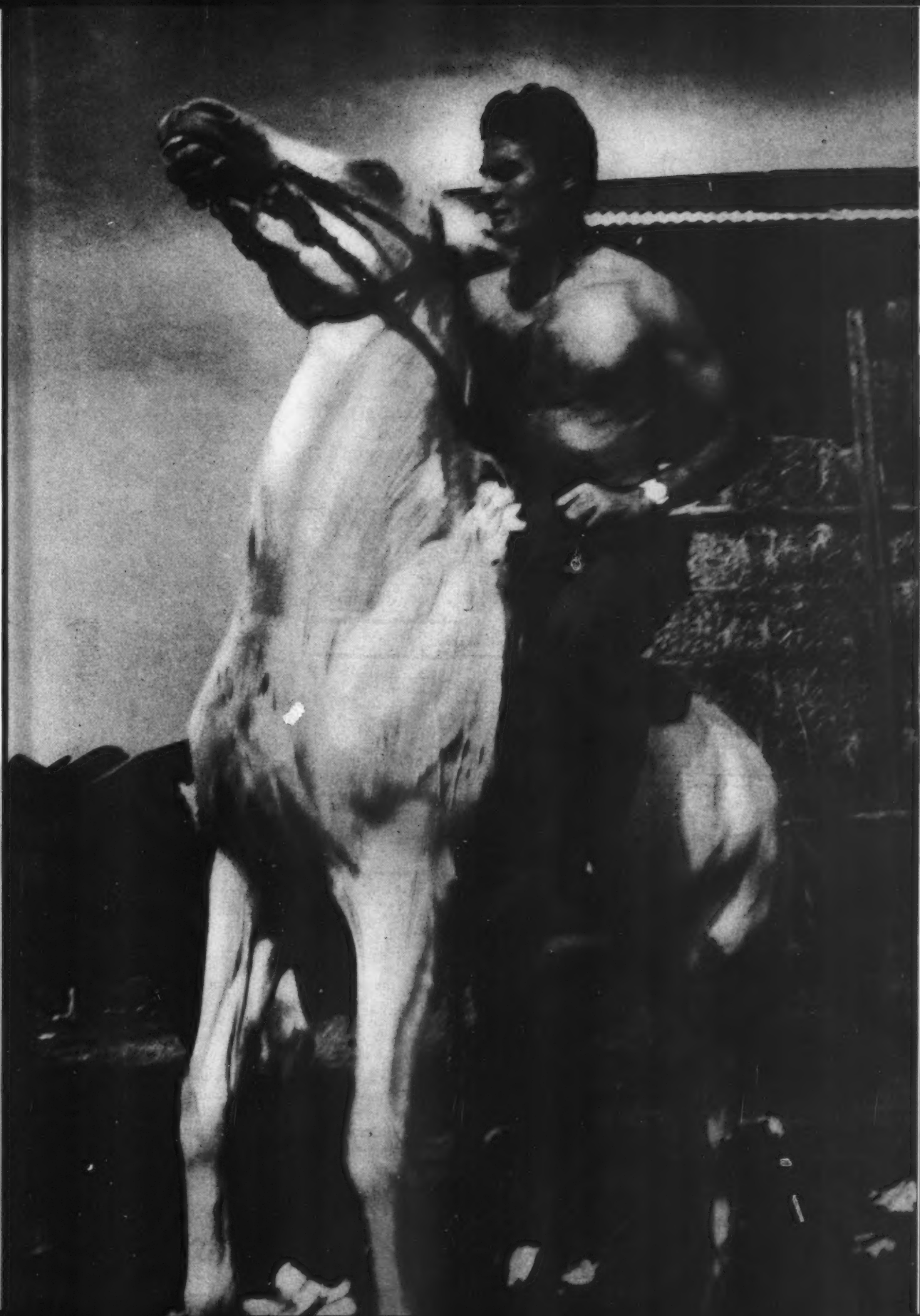
"And of those complexities, accidents are not to be minimized! In fact I can think of no other art where there are so many happy—and unhappy—accidents!"

The ratio of Daniell's successes, which is high, is marked by vigor and strength and mass. Daniell himself is a vigorous, strapping and enthusiastic man. A curious, searching man, too. It's highly reasonable, then, that his work is close to people, that he constantly shows their inter-relationships. "I like people, and things close to the soil (and probably should have been a farmer). I like to show them working, and I like to show them in relation to their particular environment." Farmers, sailors, fathers and sons, non-professional attractive young women, swimmers, young pugs, Italian couples on motorcycles, stars on a movie set—or the still life of a breakfast table set beside the sparkling Mediterranean—these are all his subjects, are all part of his concept of reality.

It's an optimistic concept for the most part. Most of his work has a pleasant, healthy, lively quality. Daniell, however, does not protest the "ash can" environment—indeed many of his photographs show poor sections the world over. But the same pictures show a dignity and hope in spite of unfortunate circumstances shared by human beings. And when Daniell ever does photograph an ash can, it's going to be a happy one. It will be a self-con- (Continued on page 148)

VISUAL EXCITEMENT COMES FROM ACTION

—Comes from implied action or that which seems exaggerated. Here, on a movie set for *War and Peace*, an extra sits confidently on a spirited horse. It could have been more extreme action, with the animal rearing or bucking from the ground. Yet the slight blur and the strain of the animal's neck and tossed head, the low camera angle and close view combine for a highly dramatic visual-action-effect. Pictures like this aren't vertical by chance—Daniell is always careful, intuitively, to choose the format (vertical or horizontal) which best suits his subject matter. While most of his action pictures do not have such an extreme potential action as this, it characterizes the energy and vigor which Daniell chooses to put in much of his work. His is a vital world—and he emphasizes that quality in his photographs, whether the subject is in violent action, moderate action—or even in repose.



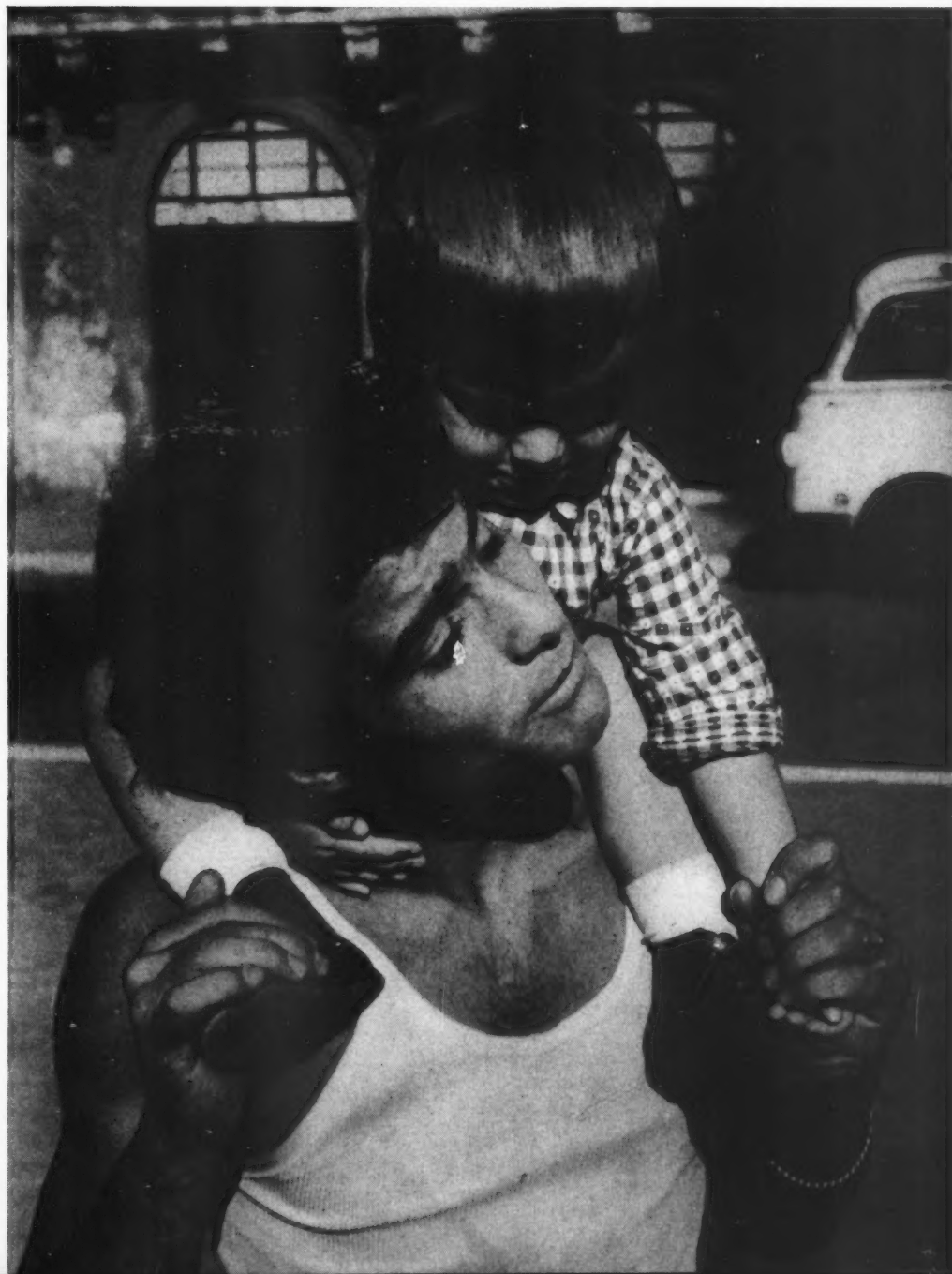


CLOSE IN TO FRAME THE SIMPLE FORM THAT STRENGTHENS CONTENT



Once shy, Daniell now feels free to get close to his subjects, to "move in" toward them without embarrassment or fear of intruding. To do this demands a feeling of respect—had he been rude or arrogant, the subjects would hardly have had such relaxed, natural expressions as you see here. To move in literally means to increase proximity. With a normal focal length lens, rather than a telephoto, Daniell frames the subjects, keeps the forms large and simple in the picture area. *Above*, you are aware of only three things: the young man's head, a fresco, and a wall. The head, dark and handsome, is a blazing contrast to the surrounding whites, the gray tones of the religious figure. The man seems to be illuminated by them because since the exposure was for the light areas, he became somewhat underexposed. *At left*, an unusual study startles your sensibilities. In addition to the sculptured head you see two human heads but no bodies. Yet you know the latter were live subjects—neither bodiless nor made of clay. The simplicity of three heads, foot and small

sculpture, the warmth of the mother's gaze toward her son, makes you feel a relationship. The relationship *below* is more obvious, perhaps, but no less moving. The warmth and affection between these two is apparent and carries sentiment without being sentimental. Daniell dares to crop, radically, before making the exposure, cutting off the bend in a man's elbow, as here, to bring you closer to the subjects.







PUT BACKGROUND, FOREGROUND TO WORK!

In many pictures, you could chop off the top half, or bottom half, of the scene and lose nothing. Perhaps you'd even improve the result. Often, however, Daniell makes it impossible to dispense with either background or foreground, as in these two examples where he actually ties them together. *Opposite*, the distant boatmen are like an echo to those we see close up. The effect is refined—and again simplified—by the expanse of still water between the two pairs of boatmen. *Above*, Daniell has joined foreground and background in a different fashion. Although he uses the repetition of figures, this time in the two bathers plus the speck of a man on the opposite bank, selective focus has joined the near bank with the far. In front, the swimmer is in soft focus, but images from middleground to infinity are needle sharp. Here, too, he has cropped in close so that the effect is like standing next to a person, looking out to the scene beyond.

NEW TREND IN 2¼x2¼REFLEX CAMERAS

THERE'S A SMALL revolution brewing and it's coming from the direction of that old standby—the 2¼ x 2¼ twin-lens reflex camera. The first sign of the kind of thinking that is going into the new twin-lens equipment comes in the shape of three new cameras—each with a built-in exposure meter. The cameras are the Ikoflex IC, the Minolta Autocord L, and the Yashica LM.

What, if any, are the advantages to having an exposure meter built right into the camera?

Instead of carrying a separate meter—and sometimes forgetting to take it along at that—both camera and meter can now be in one unit. The addition of the meter to the new cameras adds little significant weight, while saving space in the gadget bag.

All three cameras have the photoelectric cell mounted in front of the camera above the viewing lens. A metal cover flips up when the meter is in use. The meters are all of the reflected light type. To get an accurate reading, you move close to the subject and point the meter directly at it—monitoring the light reflected from the subject. However, procedure for using the meters differs somewhat with each camera.

One of the interesting features of the Ikoflex IC is that the meter's scale is etched on the ground glass viewing screen. A needle, activated by the photoelectric cell, moves across the scale numbered 2 to 16 (see photo, *top left*, page 57).

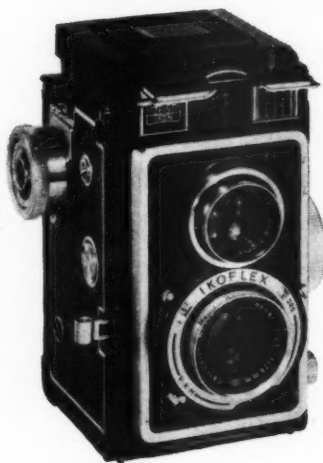
All other calibrations are made on the left side of the meter on dials built into the focusing knob, shown in photos at *top center*, page 57.

Built into the knob are scales for film speed index, and for arriving at the proper exposure combinations in f-numbers and fractions of a second. Provision is also made for exposure compensation when filters are used.

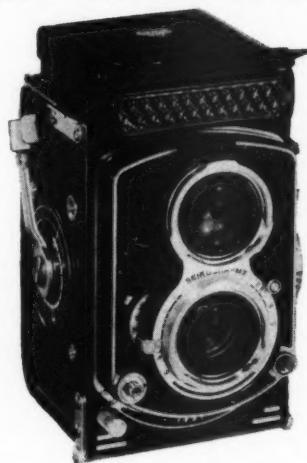
The outstanding feature of the Minolta Autocord L is that in addition to the regular f-numbers and shutter speeds in seconds the Light Value Scale system is employed. When a meter reading is taken, the photoelectric cell activates a needle on a dial located on the left side of the camera. The dial is numbered from 4 to 18 and is the heart of the LVS system. Each number represents a series of lens and shutter combinations that can result in proper exposure. Let's suppose the needle stops at 14.

Turning to the front of the camera you note that the shutter speed scale is marked in numbers from 0 to 9 and the diaphragm scale from 3.6 to 9. The higher numbers on the shutter scale stand for faster speeds. Higher num- (Continued on page 98)

IKOFLEX IC

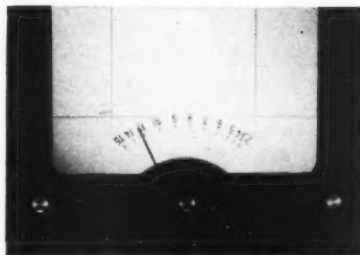


MINOLTA AUTOCORD L

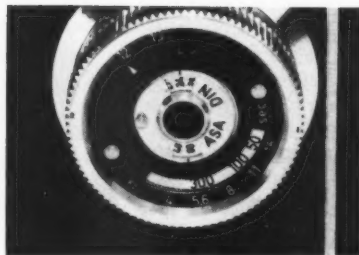


YASHICA LM





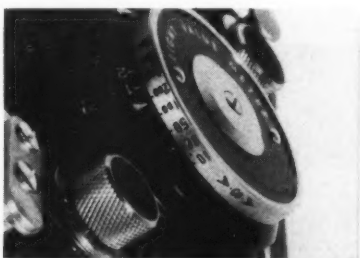
The first step in using the built-in exposure meter on the IkoFlex IC is to take a reading of your subject. The photoelectric cell in front of the camera moves the needle across the etched numbers on the ground glass viewing screen of the camera.



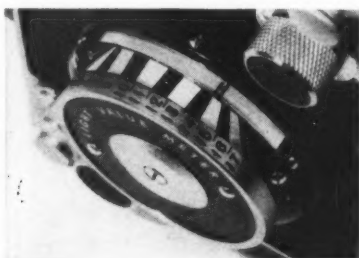
Dial on the focusing knob is rotated until number indicated by the needle is opposite the white arrow. If more light is required because of filters, either number 2 or 4 is used instead of the arrow. Lower scale indicates proper shutter and diaphragm settings in f-numbers and seconds.



Lens opening and shutter speed adjustments are made in the usual way on the front of the camera. F-numbers and shutter speeds in fractions of a second are shown in small windows that are seated in front of taking lens mount of the camera.



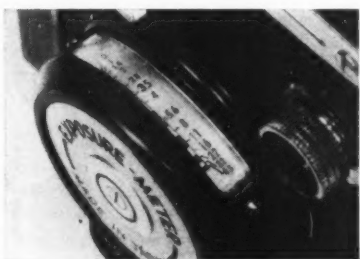
The initial step in using the meter on the Minolta is to set the exposure index of the film opposite the white arrow. If filter is employed, use number 1 or 2 instead of the white arrow, depending on the extra light required.



When reading on subject is made, photoelectric cell causes needle on dial to move to the proper Light Value number. Light Value numbers range from 4 to 18 and any combination of two numbers adding up to Light Value Scale reading gives the correct exposure.



If, for example, your Light Value Scale reading is 6, then 3 and 3, 5 and 1, or 2 and 4, would give the right exposure. Higher numbers offer faster shutter speeds or smaller diaphragm openings. Windows also show actual f-number and shutter speed settings.



The dial on the left side of the Yashica is calibrated in f-numbers from f/3.5 to f/45. When you take a meter reading, the photoelectric cell moves a needle on the dial to the key f-number used to determine exposure combinations you can employ.



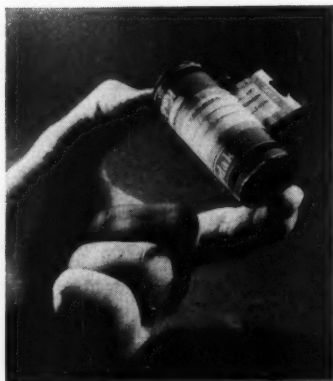
The f-number is then transferred to a sliding scale. The scale is adjusted so that the f-number falls in line with the exposure index of the film you have in the camera. Read the f-number scale and the bottom scale marked in shutter speeds for exposure.



The selected exposure setting is then made in the normal manner by adjusting diaphragm and shutter speed controls mounted on front of the camera. Operation of all three cameras appeared faster than usual with separate meter. Photos by Conrad Studios.

PROFESSIONAL 2¼ x 2¼ DEVELOPING

**HERE ARE 11
PROFESSIONAL
DEVELOPING HINTS
TO HELP
YOU PRODUCE
FINER NEGATIVES.**



ALL PHOTOS BY TED RUSSELL

1. It's easier to open roll for processing if you stick gum tab to under side of paper backing after taking film from camera. Keep film tight.



2. Pressure by thumb and forefinger gives film correct inward bend to prevent buckling when using core loading tank such as the Nikor.



6. When using completely closed tanks with no built-in agitator rod, such as the Nikor, agitate in dark, lifting film up and down.



7. After agitation (see the text), swirl reel around in the developer several times before refitting the cover, turning on light.



8. If it's not possible to darken the room sufficiently to use agitation as shown in photos 6 and 7, invert tank thus several times, shake well.

Editor's Note: Compo Photocolor in New York produced all the enlargements for the Museum of Modern Art's Family of Man exhibition. The firm also does extremely fine quality developing and printing for many leading professional photographers. We asked Compo's technicians to adapt their professional techniques for developing and printing for MODERN's readers.

THERE IS NO ONE WAY to develop film. You can do a fairly competent job following time and temperature suggestions with one of the many excellent developers and daylight roll film tanks. It is the way you should begin if you have never done any film processing. Once you've grown accustomed to the standardized mechanics, you're ready to go a bit further and assure yourself perfectly developed negatives. Compo technicians often develop film in individual film tanks much as you do. It gives them closer and more accurate control over each roll of film being processed. They've

found several mechanical innovations to make their job easier. Below you'll find 11 hints to sharpen your own mechanical techniques. Most of them are self explanatory, but a few require a bit more additional explanation. On the next two pages, Compo's experts will teach you inspection development and also discuss developers.

If you've done much $2\frac{1}{4} \times 2\frac{1}{4}$ shooting, you know how difficult it can be to keep exposed film rolls from loosening and possibly fogging. To narrow the chances Compo technicians advise their clients to fasten the gummed paper to the *underside* of the film tab, *photo 1*.

When rolling film into center loading tank, *photo 2*, don't take paper backing off completely. Let it unroll from film as you load film. It will help protect emulsion. Compo's technicians say that Kodak Anti-Foam is very helpful, *photo 3*. If you use replenisher with your developer better add Anti-Foam to it also. Whenever you pour developer, some bubbles will come to top of tank. Always remove them with a spoon.



3. Kodak Anti-Foam added to freshly mixed developer according to directions on container helps prevent bubbles from forming.



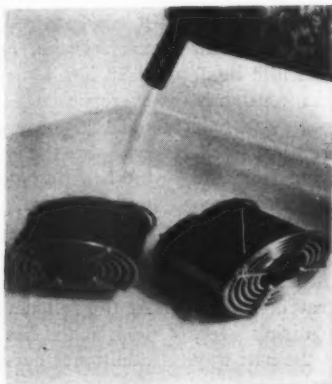
4. Anti-Foam added in (3) causes bubbles to come to surface when developer is poured into tank. Scoop with spoon before putting in film.



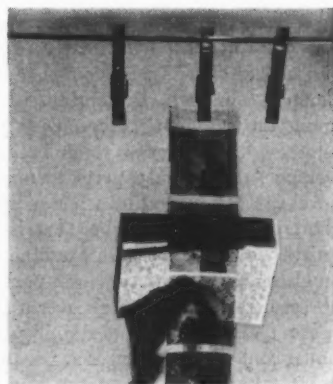
5. Always add film to full tank of developer so that developing action will begin over entire film at same time, insuring even development.



9. If your tank has a built-in agitating rod and you can't use the recommended steps in *photos 6 and 7*, twirling the rod is an alternative.



10. When washing several reels at once, place reels on side in sink, have water enter and leave as swiftly as possible for maximum efficiency.



11. After dipping film in Kodak Photo-Flo, film is hung with clothes pins and squeegeed with damp, well-wrung-out sponge. Use sponge edge.

FOR PROFESSIONAL NEGATIVES, LEARN INSPECTION DEVELOPING ▽

**INSPECTION
DEVELOPMENT IS
EASY. COMPO
MEN SAY IT'S
ESSENTIAL
FOR BEST WORK.**



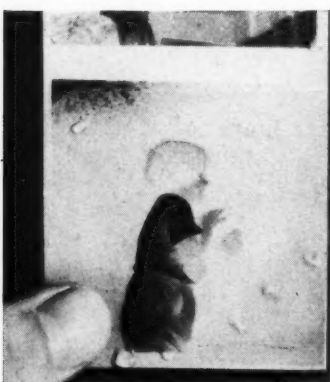
1. You begin inspection developing as normal development but have scissors and a small tray of hypo handy. (See text for safelight data.)



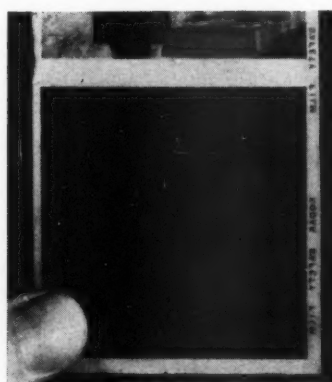
2. To inspect film for amount of development, look on emulsion side of partially unrolled film. Hold about 4 ft. from safelight for brief period.



6. Take another look at the negatives at almost full development time. The normally exposed negative in (3) should now look like this.



7. The underexposed negative will still look thin at full development time. You may want to give it additional development time.



8. The overexposed negative should have been cut off, placed in hypo before full development. If you don't, it will look heavy like this.

TO DEVELOP BY INSPECTION, you'll need an absolutely light-tight room, a Wratten Series 3 safelight with 10 watt bulb at least four feet from your working area, and a pair of eyes accustomed to seeing in dim light. Compo technician, Ernie Pile, who works constantly under the safelight, recommends you spend one half hour in the darkened room before beginning work. Compo's darkroom experts remove the film from the developer for inspection when, according to their time charts, development has been carried out half way. They quickly unroll film and examine images looking *at* emulsion, not *through* it, for a period of not more than 10 seconds. (Always work over a large tray or sink to prevent chemicals from staining.) Recognizing over, under and normally exposed negatives at the half way point takes practice and the Compo workers recommend you try inspection development with a few sample rolls first. What do over, under and normal negatives look like at half way point under the safelight? See

photos 3, 4, 5. If one or more negatives are getting too dense (*photo 5*) you may wish to snip them off with the scissors, before complete development, and slip them into hypo. (Don't get hypo on your fingers.) An overexposed negative developed normally may show much graininess and require long printing times. You may save the negative by removing it before it develops too heavily (*photos 9, 10*). If the negative seems to be underexposed, prolonged development may be needed to bring out a printable image, *photo 4*. You'll learn from inspection development too, that consistently correct exposure in each roll of film is far more preferable. At the full development time, take another 10-second look at the film for possible underexposure requiring additional development. Compo's technicians say that the more inspection development you do, the less you will rely on time and temperature charts and the more you will trust your judgment. Obviously the technique of snipping film for abridged development or prolonged



3. Here's what a normally exposed image will look like when inspected under the safelight at about half the full development time.



4. An underexposed negative at half way point looks thin with dark areas only in bright highlights. Additional development time will be needed.



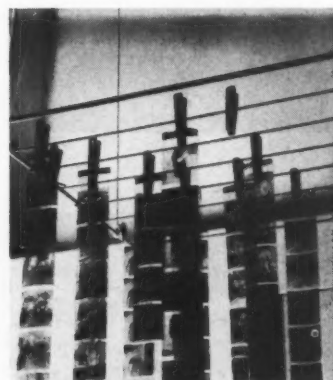
5. An overexposed negative at the half way point looks heavy, with plenty of detail in highlights and shadow. Better stop development.



9. If one or more negatives seem fully developed before the remainder of the roll, cut these off from the others with the pair of scissors.



10. After cutting more fully developed negatives from rest of film roll, slip them into the hypo tray. Continue developing rest of roll.



11. A ceiling type clothes dryer is an excellent film hanger. Each film strip should be treated with Photo-Flo as in photo 11, page 59.

development becomes difficult when the ailing negative is in the middle of the roll. If you realize that you're liable to have such a mixed up roll, why not mark it on the gum tab after shooting so you'll recognize it. Then when you're ready to process, you can have an extra reel and tank of developer standing by in case you wind up with two strips of film which would be easier to handle in two tanks.

Compo technicians use Kodak D-23 as a standard developer. If you are getting good results from one of the prepared developers such as Ansco Finex L or Normadol, Clayton P-60, FR X-500 or X-33B, or Edwal Super 12, they urge you to continue with it and adapt inspection development to it. But they feel, after trying many prepared developers, that D-23 gives them the best developer for all around processing of the most popular roll films, Verichrome-Pan and Tri-X. D-23 cannot be purchased in prepared form. Formulas for it and its replenisher are given at the end of the text.

Compo uses one other developer for roll films, Kodak D-76. For extremely underexposed films, they feel that they can get a bit more "push" from the D-76 than from D-23. The D-23, they emphasize, gives them less graininess. Many photographers now shoot film at far higher exposure indexes than film manufacturers recommend.

Dick Schuler, manager of Compo, requests that photographers furnish Compo with these exposure indexes when they bring film to be processed. But he finds that many extravagant claims of high indexes, 1000 and over, are often the product of the photographer's fanciful imagination rather than fact. To fix the proper development time, you should really know the approximate exposure index used. He advises photographers first to determine their exposure index and then to take a meter reading for the darkest important shadow area in which they wish to record detail. On page 135 are the times as worked out by Compo technicians. All are based on 68F development (*Continued on page 135*)



PROFESSIONAL ENLARGING

ENLARGING, LIKE VIOLIN PLAYING requires constant practice for any degree of perfection, say the darkroom technicians of Compo Photocolor, one of the country's leading photographic laboratories. But like a musician striving to become competent, the darkroom worker in search of professional prints will benefit from learning the techniques first.

We assume that you know the basic techniques of enlarging—how to use an enlarger, how to place developer, stop bath, and hypo in the proper trays and order, how to develop, wash, and dry prints. We're going on beyond that point.

Whether you are working from 5 x 7 enamel trays in the crowded confines of a stuffy closet or standing over the large stainless steel reservoir-sized receptacles at Compo, the processes of making good enlargements are the same. Basically you have two sets of controls, visual and manual. Your visual controls concern choice of paper grade, amount of enlarging time necessary to make a well exposed print, your estimation of print areas which will require additional work—dodging,

burning in, ferricyaniding (pictures, on these pages).

Your mechanical controls you should learn to use as if they were second nature—negative cleaning materials, dodgers and spotters, the actual employment of ferricyanide with a cotton swab (pictures, page 64).

You start with the negative. Dick Schuler, manager of Compo, admits that his print men can, after working day in, day out for years, almost unerringly pick the right paper grade and proper enlarging time. (Compo technicians use Kodak Medalist Paper for most enlarging but switch to Kodabromide if making single weight glossies for newspaper reproduction.) For the average darkroom worker however, Compo's men recommend cutting up one sheet of each paper grade into 2-inch wide, full length test strips. Lay a strip from the paper grade you think to be correct over the important areas of the projected image on your enlarger easel and make a test. Even if your time is off, you'll be able to check the contrast. If the highlight area seems too gray and the shadows are also muddy use a more contrasty grade of paper. If the highlights are



LEARN TO MAKE STRAIGHT PRINT BY PICKING THE RIGHT PAPER

Compo believes choice of paper contrast is often matter of taste. Normal density negative printed on No. 4 grade Kodak paper, *far left*, appears harsh, contrasty, lacks in-between tones, but makes miner look hard working, grimy. No. 1 contrast print, *center*, appears too muddy with dull highlights, murky shadows. No. 3 contrast, *right*, produced print considered by Compo technicians to be the most acceptable. Ability to pick paper choice automatically will come with practice. To check differences, make test strip of each paper grade. File fully washed strips away with negative, if possible, for future reference. If proper contrast seems to fall between paper grades, as between No. 3 and No. 4, proceed as follows: use the softer contrast paper (No. 3) but develop in straight instead of dilute developer. To get proper enlarging times use test strips of selected paper grade, one strip for each exposure. Make sure strip lies over important area.

MARK WORK AREAS ON STRAIGHT PRINT.

A. Haze obscures smokestacks making them gray instead of black. Burning in can restore them to tone of the furnace building itself.

B. Reflection from sky on glasses obscures detail of dirt and cinders on glass surface. These will need more burning in than background smokestacks in (A).

C. Area around eyes slightly too dark. It can be lightened by holding back with a wire dodger.

D. Shadow under nose obscures detail. Can be held back by dodger or reduced locally by application of ferricyanide.

E. Highlight skin of face could be brighter for more dramatic effect. Pick out brightest areas, work over each slightly with ferricyanide.

F. Shadow thrown on neck by chin has skin detail in negative but is lost on straight print. Hold back with dodging. Work up rest with ferricyanide if necessary.



too white and the shadows black pits with too few in-between tones, use a softer grade. (Compo technicians work with four grades of Medalist paper and develop in Dektol diluted 2:1. For prints slightly more contrasty than the paper grades indicated, they use Dektol undiluted. This is especially useful with extremely thin negatives which require a more contrasty paper than No. 4 grade.)

Once you've determined paper grade you're ready to calculate the proper enlarging time. For most accurate results use a whole strip for each test exposure. Don't stint on test strips. It's cheaper in the long run to cut up another sheet for more test strips than to guess at the right exposure and ruin a whole sheet of enlarging paper.

Now you're ready to make the final straight enlargement. Make sure your negative is clean. Use a brush to

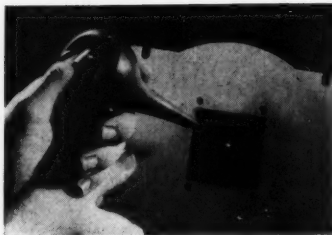
wipe off dust and lint (Compo men use a Static-Master, recommend strongly that you follow the warnings regarding its use which come with it). Sometimes a rubber bulb syringe works better. When drawing air into the syringe, point it away from the negative area so that you don't draw in the same dust you're trying to remove. For negatives with stubborn dust particles and negatives (especially thin ones) with light scratches, learn to treat them with petroleum jelly (see pictures, *below*). Make sure your fingers are absolutely clean. Use only the slightest film of jelly on your fingers. Smooth it on until the jelly layer is so thin that it is barely discernible. Compo technicians say that if it is sufficiently thin, you will not have to remove it afterward. Actually it will serve as a protection for the negative. Once the negative has been treated with petroleum jelly, however, don't try to wipe off dust with a (Continued on page 136)

HERE ARE YOUR BASIC ENLARGING TOOLS AND HOW TO USE THEM.

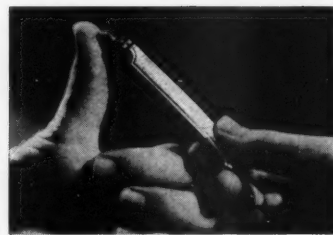


PHOTOS 1-9 BY TED RUSSELL

1. With negative in carrier follow directions with Static-Master brush. Make sure all lint, dust, small hairs are off your negative.



2. An alternate cleaning method. Blow off dust with syringe. Draw air in away from negative so you don't use dust-filled air in syringe.



3. For thin or scratched negatives, treat with petroleum jelly. Apply $\frac{1}{8}$ in. amount on thumb. Follow directions in next three photos.



4. Warm and spread jelly between thumb and forefinger with rolling, friction movement. Too much jelly will smear, be worse than none.



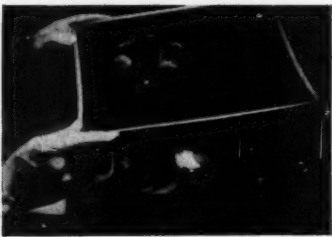
5. Apply jelly to negative by running thumb and forefinger over all surfaces. Apply light pressure smoothly and evenly over negative.



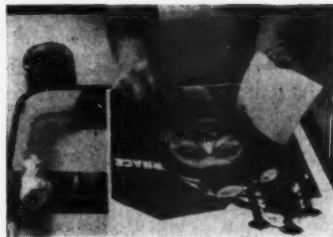
6. Here's how Compo technicians dodge area under miner's chin for detail. Wire with cardboard fastened to end blocks shadow area.



7. A smaller cardboard at end of wire holds back eye areas. Always keep dodger in motion to prevent forming visible lines on print.



8. To burn in area such as miner's glasses, use cardboard with hole cut in it, or buy a variable hole mask made of acetate from photo shop.



9. Use ferricyanide on shadow areas which are still too deep. Also bring out highlight areas. This takes practice (see text for details).



PHOTO BY IVAN MASSAR—JONES AND LAUGHLIN SEEL CORP.

Compare final print with original straight print on page 63. Compo considers this final print of Massar's negative only one possible version of what can be done with careful, professional techniques. The printer and photographer together must evolve the result wanted.

**How to follow action, fill the frame, choose
the best angle, get correct
exposures, use new focusing techniques.**

GET THE MOST OUT OF 2 1/4 x 2 1/4 COLOR

THE RENAISSANCE of the 2 1/4 x 2 1/4 color transparency seems to be at hand. Recent improvements in the speed and quality of color films for this size camera, plus the increased ease of projecting the transparencies because of the development of the Super Slide have all added up to a new interest—and (from reports of film manufacturers and processors) a big growth in 2 1/4 x 2 1/4 color picture taking.

All of the pictures in this month's color section, devoted to the 2 1/4 camera user, were made with the simplest of materials—a camera, natural or available light, color film, filters, occasionally a tripod, a photographer. They were taken by both amateurs and professionals. In only one case was a professional model employed. The subjects are those which are available and appealing to most photographers—people, street scenes, landscapes.

The methods of getting the best out of 2 1/4 x 2 1/4 color, which are demonstrated by these pictures, logically divide into two sections: first, the problems which are peculiar to the 120 film size equipment—cameras, lenses, format, film characteristics; second, those techniques which are or should be mastered by any color worker, no matter what the size of his camera.

Problem: following action

One of the first skills you, as a 2 1/4 user, must master is the ability to follow action and/or frame with your camera. If you have a twin-lens reflex, you are faced with a singular problem: the image you see with your eyes is reversed on the ground glass. For example, the action which looks as if it were going to the right in the ground glass is really going to the left. So, you must learn to move your camera to the left to catch the image. Though this may seem confusing to the beginner, a little practice will make the technique seem second nature—and you'll soon forget the image is reversed. If you are a beginner, practice following action without snapping the shutter. Then, when you want to make a grab shot, when you see a bit of action that would add the proper

fillip to a quiet scene (see George Ancona's shot of Venice dusk, *opposite*), you'll be ready for it. If you have an eye-level camera, you will have to learn how accurate your viewfinder is in framing the scene.

You'll hear a lot about the problems of composing in the square format. For some reason, many people find this a difficult thing to do well. Yet the large transparency offers such an advantage that it should be used completely.

Naturally for any "rule" that the critic of photography may think up regarding composition—an obvious exception will come immediately to mind. So, think of the following as a group of suggestions, not as rules.

In your first square format shots, you may find empty, distracting areas because you forget to fill the frame properly. Consider, for example, how much less interesting Emerick Bronson's photograph of the girl, *page 69*, would be if he had not posed the arm to add the completion note to the right hand side of the photograph.

Here's the exception to the above: sometimes a blank area may add meaning to your photograph. Sonja Bullaty, *page 68*, was after a mood—the quiet of a foggy morning in the woods. Without the fog she would have had a rather dull picture of similar vertical shapes filling in a square. The fog, however, hides and dims the upper center of the photograph, adding the visual image of stillness.

Important: the "imbalance factor"

Now that you have the square area filled, check the elements that you have used to fill it. Avoid the easy trap of dividing your already balanced frame into exact mathematical proportions. Always look for what might be called the "imbalance factor" which may be added by a spot of color. Example: placement and lighting of the umbrellas in Ancona's backlit street scene, *page 67*. To quote from the photographer's notes: "I used the umbrellas like gelatins in front of the sun for maximum brilliance." (Continued on *page 120*)



CONTROL OUTDOOR light by your choice of time of day, weather, camera position. For this shot of an Italian street festival, George Ancona waited for a bright afternoon sun, chose a camera position which would give him the brilliant colors of filtered back light. Taken with a Rolleiflex on Ektachrome, E-1. Exposure was $f/5.6$ at approximately $1/50$ th.

ADD IMBALANCE to your square format by avoiding compositions which can be divided into exact mathematical proportions. Ancona shot this at dusk of a rainy day in Venice. Man walking out of picture is off-center, adds good human interest note to city scene. Ancona took a chance, hand-held his Rolleiflex for an exposure of $1/5$ second at $f/5.6$.





EYE-IN-NAVEL viewpoint of $2\frac{1}{4} \times 2\frac{1}{4}$ reflex cameras may offer advantages when you want to shoot up for special effects as J. P. Charbonnier did in this picture of Buddhist priests. Umbrella gives bright shade quality, cutting out deep eye shadows characteristic of noontime bright sun pictures.

COLOR DICTATES MOOD in Sonja Bulaty's study of a foggy forest—impressive in its use of subtle colors to convey a quiet mood. In this case an empty area (the fog-filled upper center of the photograph) is used for drama. Taken with a Rolleiflex on Ektachrome. Exposure was f/5.6, 1/25 sec.



ISOLATE SUBJECT by focusing technique. Erich Hartmann wanted to bring out the texture and call attention to the rich color of a single red leaf. He opened his lens to its widest aperture (in this case $f/2.8$), kept in focus only the leaf and part of the branch. Taken in late afternoon of an overcast day, this picture required an exposure of $1/5$ second.



FILL THE FRAME if you want to take advantage of the entire area of your square format. Emerick Bronson did this by having his model place her arm in such a way that the right side of the frame is filled. Good color sense is shown by his use of unbroken monochromatic golden hues. Taken at noontime by natural light (sun filtering through silk parachute), on Ektachrome. Exposure was $f/3.5$ at $1/25$ second.



**WANT TO IMPROVE YOUR GLAMOUR
PICTURES? LEARN FROM A MASTER
OF THE TWIN-LENS REFLEX CAMERA!**

HOW FRITZ HENLE SHOOTS 2¼ GLAMOUR



△ With glamour or charm, try action to add variety. F/8, 1/250 sec., Ansco Supreme.

You can add dark accents to your high-key pictures by printing on contrasty paper. F/8, 1/5, Ansco Supreme. ▷

Ed. Note: Fritz Henle's Guide to Rollei Photography (Studio-Amphoto, \$6.75, to be published this month) is one of the most important books ever written on 2¼ x 2¼ photography. MODERN PHOTOGRAPHY is pleased to bring you a condensation of one chapter, "A Look At Glamour."

IT WOULD SEEM to be the simplest matter in the world to point a camera at a good-looking model and produce an attractive picture. Unfortunately, it is a bit more complicated. When we look at our companion, our eyes—particularly both eyes working together—compensate for the distortions of angle and foreshortening and adjust for the differences of illumination between highlight and shadow.

The camera presents what is before it, not what the photographer "sees" through a haze of memories and ideals when he looks uncritically at his model. The key to good pictures is: learn to see what is actually there on the ground glass.

Study your subject and emphasize her natural movements and gestures. Let her move naturally, and shift your own position to get the best angle for her and for the background. Suggest a change





Most twin-lens reflexes focus to only 3 or 3½ feet. To get closer use a close-up attachment. F/11, 1/10, Kodak's Tri-X, and Rolleinar (close-up) attachment.

in the pose, when necessary, but do not change it several times until she is in a forced and uncomfortable attitude, self-conscious about the position of every finger.

Your major problem is to keep the girl relaxed and enjoying the picture session. In none of the illustrations is the girl in an unnatural or forced position. If you "make haste slowly" and observe your model as she walks, stands, and sits, you will see poses for the shooting session evolving before you even take the camera in your hand.

Natural and casual positions are more appealing than ones which call attention to themselves because they are strange or surprising. The photographer whose pictures are a succession of unusual and contrived poses is actually betraying a lack of imagination and of sensitivity to the native possibilities of his model.

The artist and the figure

Working with the nude figure is the ultimate test of a photographer's understanding of his medium and of his creative integrity. He reveals himself and his standards in the way he approaches this subject.

Probably the least productive way to make such pictures is to set out with a figure model hired for the day and the notion that some interesting pictures will automatically result. If your standards are at all critical, you are likely to see very little worth expending film and paper on.

The poverty of images found with this cold-blooded approach is one reason for the old tricks that photographers have perpetrated on the human figure. These range from the old-fashioned device of liberally oiling the body—the "slippery-fish nude"—to the attempt to rescue mediocre negatives by elaborate printing tricks such as texture screens and paper negatives.

You yourself must bring more to these sessions than a Rollei. Some pictures must mature in your mind for a long time before you actually find them with the camera. Look, for instance, at the rocks shown on the top of this page. These fantastic boulders were hurled up from the sea in some mighty convulsion ages ago and have slowly weathered into shapes which work on the imagination. I thought about them for two years before I found a model and brought her to the scene. There, in many sessions, we explored the relationships between her figure and the shapes and textures of the boulders.

I endeavored, as always to keep the utmost simplicity of approach. In the picture on top of page 73, her position and that of *(Continued on page 116)*

FIT THE SUBJECT TO A BACKGROUND. HERE: ONE SETTING USED FOR A NUMBER OF POSES.





Wherever he goes, Fritz Henle keeps an eye out for good backgrounds. Says Henle, "The boulders (*top of opposite page*) gave me the idea for a series in which I contrasted the shapes and textures of stone and flesh." Here are three pictures from that series. Notice how Henle has varied the model's pose, and changed background by altering point of view or camera angle. And he has used the rocks themselves in different ways. At *left*, the rock is a prop but it also helps give the picture a three-dimensional effect because the eye contrasts massive form with the distant background. *Right*, the camera moves in close to highlight form and texture, eliminates non-essential background. Both pictures: f/16, and 1/50 second with Ansco Supreme film. *Above*, sky and water have been excluded. Henle worked to integrate the related curves of model and boulders.



RENE BURRI

THERE IS DRAMA in the world of Rene Burri. Drama, and a set of experiences and influences that promise to turn this Discovery into a photographer of unusual prominence.

A young Swiss of twenty-three, Burri has found the visual world exciting from an early age. "Besides indulging in the normal boyish pranks and fights, I seem to have spent my youth mostly drawing on pieces of paper, and in kindergarten used up as many drawing books as all the other children put together. Every teacher handed me over to the next as a boy certain to become an artist, painter, or something similar."

He comes from a broad background of technical training and visual stimulation by other photographers of major importance—including eminent cinematographers. In school, he paid many secret visits to the cinema whenever he had the money and opportunity to do so. It was at the time of the first post-war Italian films and when the imaginative works of Renoir, as well as Flaherty's documentaries could be *(Continued on page 108)*



From a picture story: sound vibrations instruct the deaf, *above*.
From a stint in the Swiss Army: brass reviews the ranks, *right*.



DISCOVERY *no. 19*

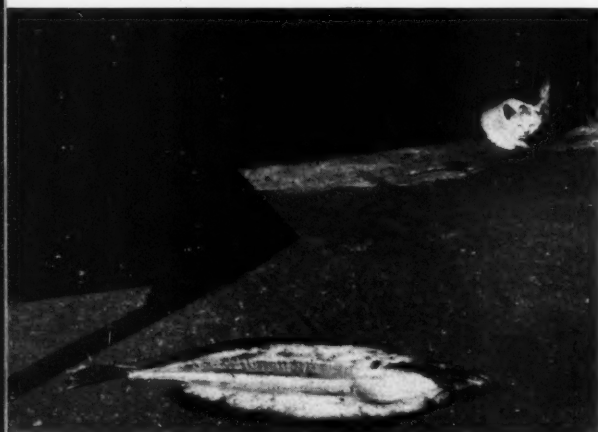
"I TRIED IT MYSELF"



LET PART of the picture be unsharp! This can give an illusion of dimension, or direct the viewer's eye to the important part of the scene. In the first prize-winner, *opposite*, your eye stops at the bent foreground figures. Yet, slightly out of focus, the horse and other people give a feeling of distance. At the bottom of *opposite page*, ultra-close-up bicycle wheel, near the camera, became out of focus, made a unique frame for the ball players.

"I Tried it Myself" is a monthly contest for black-and-white prints. Anyone may enter any number of pictures provided they are at least 4 x 5 or larger in size. Be sure that your name, address and all technical data are printed legibly on the back of each print. Please enclose a *stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60th Street, New York 23, New York.

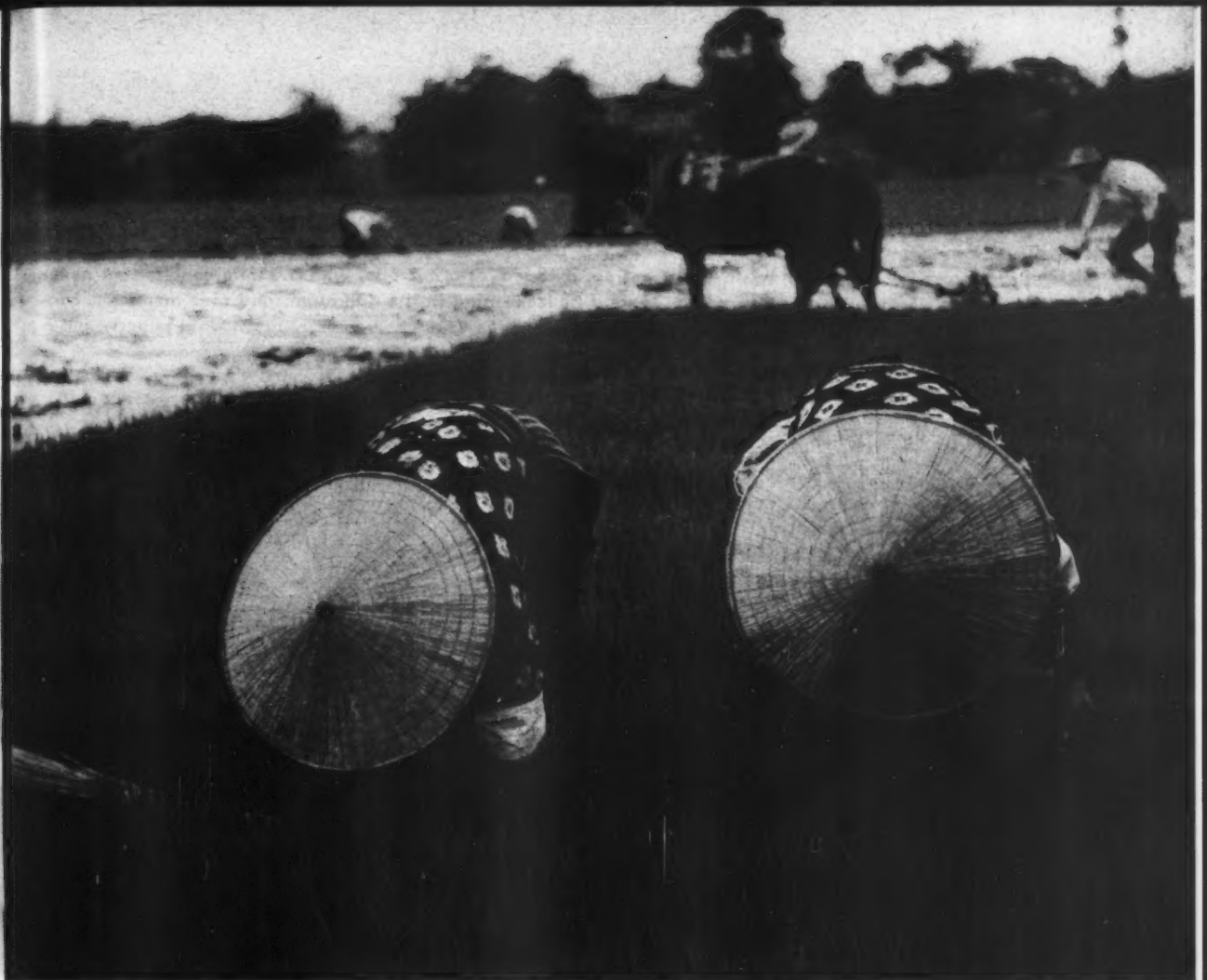
THIRD PRIZE \$10. Blur—which here exaggerates woman's hustle out of city rain—was caused by slow shutter speed (1/10 second). Small lens aperture (f/16), however, rendered everything else sharp from foreground to background. Harry Eisenberg, Bronx, N. Y., handheld his Minolta camera, loaded with Verichrome Pan.



SECOND PRIZE \$15. You don't need to be an abstract painter to find design. A cat, dead fish, and black shadow on a neighborhood market sidewalk were enough for Ellan Young, New York, N. Y.

THIRD PRIZE \$10. Looking for humour? Then watch for amusing facial expressions! Eddie Atkins, Paris, France, anticipated this scene in a cafe, preset 35mm at f/3.5 and 1/30 using Ilford HPS.





\$25 FIRST PRIZE. People at work can be subjects of photographic beauty, provided you frame them with care. Kazuo Nishiyama saw this work scene in his native Japan, chose low camera angle with Ricoh, $f/5.6$, $1/100$ sec.

**MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10**

THIRD PRIZE \$10. When using a frame, let it tie in logically with the main subject matter. Bicycle wheel is in a sense a "prop" as well as a frame around baseball game. Irene Baimas, Fitchburg, Mass., used Rolleiflex, Super-XX film, $f/11$ and $1/100$ sec.



The
Kodak
BULLETIN

\$9 color-print lab;

—how to shoot a frog, a rodeo, or a microbe, with a 35mm camera that never lets you down... good housekeeping in the darkroom, and aids thereto... convenience packaged in bottles... the excitement of trying new print papers, and a large assortment to choose from as the 1956 darkroom season opens

Color-print lab, \$9.00

How much would it cost to set up a color-printing lab in your home darkroom? Why, \$9. The cost of nine CC filters at a dollar apiece.

We assume you have a tungsten-light enlarger, set of print trays, and such. And an accurate thermometer, basic for developing the color films you're going to print from.

To make full-color prints on Kodak Color Print Material, Type C, from your Kodacolor negatives, you now acquire these Kodak Color Compensating Filters:

Red: CC-05R, CC-10R, CC-20R
Magenta: CC-05M, CC-10M, CC-20M
Yellow: CC-05Y, CC-10Y, CC-20Y

The 05, 10, etc., are densities, and densities add, so these filters can be stacked up for just about any degree of correction you need. CC Filters are used when you need to correct the color balance of a negative in printing—eliminate excess blue, green, and the like—or



do some special dodging tricks, holding back a certain color in one area, building it up in another, and so forth.

In 3-inch gelatin squares, each filter is \$1. You may want to add others later, but the nine above make a good working set at the start.

Now about materials. Kodak Color Print Material, Type C, 8 x 10 inches, is \$10.15 for 25 sheets. More costly than black-and-white, but mighty cheap for full-color prints. All the chemicals you need come in the Kodak Color Print Processing Kit, Process P-122. This kit costs \$8.15 and makes a gallon of each solution. That's it.

We think \$9 is a right small capital investment to convert a home darkroom to color. Handled with due care, these

nine filters will last indefinitely. And the print materials and chemicals, used efficiently, work out to less than 75 cents per 8 x 10 color print.

There is no extra cost for the thrill you get when you look at your first prints, or the double thrill when you wave them at your wife or your best friend and say, "Look what I did." You can't put a price on things like that.

Good housekeeping

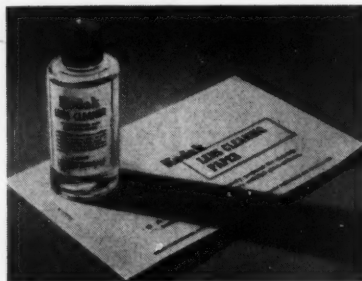
The critical darkroom worker knows the importance of cleanliness in making fine prints. Here are a few ways to win the battle against dust, dirt, smudges, blotches, and stains.

► Wipe your just-developed negatives free of water and sediment with a soft, clean, absorbent Kodak Photo Chamois. 80¢.

► Keep your negatives in crystal-clear Kodapak Sleeves and they won't get scratched. Come in sizes from 4.5 x 10.7 cm to 11 x 14 inches, priced from \$1.70 in packages of 100.

► A bit of gentle blowing and a dust-off with a fine Kodak Camel's-Hair Brush get rid of stray dust on your negatives. 1-inch brush, 85¢.

► You take care of a smudged, dusty enlarger lens with Kodak Lens Cleaner and Kodak Lens Cleaning Tissue. 40¢ a



bottle for the cleaner, 90¢ for a dozen booklets of the paper.

► Keep chemicals off your fingers, prints, and negatives with a 35¢ Kodak Stirring Paddle.

► Keep yourself spotless, too, with a Kodak Darkroom Apron. Large size, \$3.50; medium, \$2.75.

Your Kodak dealer is your house-keeping supply man.

Wet and quick

There is a small group of classic darkroom workers who like to mix their own chemicals from scratch, working up their own formulas, varying standard formulas to suit themselves. We respect their ambition and if you'd like to join the group, we recommend you get started by picking up a copy of the 50¢ Kodak Data Book "Processing Chemicals and Formulas."

Most of us, though, like to get our chemicals already compounded, spend as little time as possible mixing, and get on with the business of the evening, developing and printing.

For the latter group, we'd like to remind you that many Kodak chemicals now come in liquid form. All you need



do is mix them with water and you're ready to go. Here's a quick rundown on those Kodak liquid chemicals you might be interested in:

Kodak Microdol Liquid Developer, 1 qt., \$1

Kodak Microdol Liquid Replenisher, 16 oz., 75¢

Kodak Versatol Developer, 8 oz., 35¢

Kodak Indicator Stop Bath, 16 oz., \$1.05

Kodafix Solution, to make one gallon, \$1

Kodak Liquid Hardener, 8 oz., 51¢

Kodak Brown Toner, 8 oz., 90¢

Kodak Rapid Selenium Toner, 8 oz., \$1.25

Like all Kodak chemicals, you can count on them being fresh, uniform from batch to batch, accurate. Next time you need to stock up on chemicals, give the liquids a try.

\$190 adventure

Favorites



It seems as if every serious darkroom worker has one paper that's a particular favorite. This is only natural. You find a paper that gives you consistently good results, seems to match the kind of negatives you take. After a while, you've so much experience with it you use it almost automatically.

We aren't going to suggest you drop your favorite. What we suggest is that you broaden out, try several other papers just to learn what they can do. Then, when you have a negative that you can't seem to do justice to with your favorite paper, you'll have a good idea what paper will.

Say you've been using Kodabromide Paper for years. You like its high speed, wide exposure and development latitude, the brilliant and rich blacks it gives you, the availability of five grades. Just for fun, try a few sheets of Kodak Opal Paper. It's quite a bit slower than Kodabromide, but that gives you extra time for manipulation. You'll find it has a very pleasing warm, brown-black tone. And Opal comes in just about every paper tint, brilliance, and surface you could think of, from a cream smooth lustre to an old ivory suede matte.

Or try Kodak Medalist Paper. You'll find it a little warmer than Kodabromide, only slightly slower. You'll particularly like the way the four printing grades are similar in speed, and give you

a continuous range of contrasts from high to low, simply by varying exposure and development time.

Ask your Kodak dealer to show you his paper sample book. Pick two or three you're not familiar with. You'll find it a worthwhile experiment, and possibly a road to better print-making.

35mm adventure

Photographers are an adventurous breed. They like to try new things, experiment, learn new techniques, master them, and move on to others. We suspect this is one of the reasons why the Kodak Retina IIIC Camera is such a popular miniature. For the Retina is a camera that will keep pace with you wherever your photographic interests lead.

Are you interested in sports photography? The Retina IIIC is a fine sports camera just as it comes, with an $f/2$ lens, an action-stopping $1/500$ shutter, a one-stroke thumb lever that advances the film and cocks the shutter with the camera still at your eye, and a coupled diaphragm and shutter that lets you change shutter speeds in a hurry without refiguring exposure. For longer focus to reach out and bring in distant action,

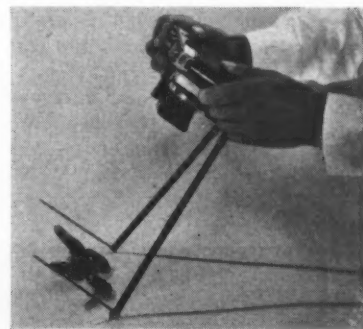


there's the 80mm $f/4$ Kodak Retina Longar Lens Component. And there's the Kodak Retina 50-80 Sports Finder for both the 50mm and 80mm lenses, with open-frame design that lets you see the whole field of action while you're framing the selected area. And, to take in a wider field of action, there's the wide-angle Kodak Retina Curtar Lens Component, 35mm $f/5.6$, and its matching Kodak Retina 35-80 Optical Finder.

What about table-top photography or close-up nature studies? The Retina IIIC

$f/2$ lens and lens-coupled rangefinder focus down to a tight $2\frac{1}{2}$ feet. The depth-of-field scale gives you a quick, accurate check on what's in focus. But when $2\frac{1}{2}$ feet isn't close enough, there's the Kodak Retina Close Range and Viewfinder Kit, Model B, that lets you focus down to $11\frac{3}{8}$ inches. It includes two auxiliary lenses and a parallax-correcting viewfinder with a close-up superimposed-image type rangefinder that clips on the top of the camera.

Now, how about *ultra*-close close-up work? You'll find the Kodak Retina Close-Up Kit, Model B, gives you what you need—four pairs of field guides that



accurately frame the picture area and make it possible to get needle-sharp focus down to 6 inches, a field guide holder, and three auxiliary lenses. This is *precision* close-up photography.

Does photomicrography look exciting? The superb quality of the Retina's standard 50mm Retina-Xenon C Lens coupled with a Kodak Retina Microscope Adapter Kit, Model B, lets you do some really fine photomicrographic work. Professional quality.

Or do you just want to go out and take some top-notch 35mm color transparencies or black-and-white negatives? Then enjoy yourself, for the Retina IIIC makes picture-making pure pleasure. The Synchro-Compur Shutter has 10 speeds from 1 to $1/500$ second plus B, and a self-timer. The built-in exposure meter gives you direct exposure value readings—no calculating exposures unless you want to. The viewfinder has a projected field frame and is combined with an accurate rangefinder. And the whole instrument is wrapped up in a neat, continental-styled package priced at \$190.

(By the way, the Retina IIIC, $f/2.8$, \$139.50, uses the same special photo aids. Ask your Kodak dealer.)

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

MODERN'S HOME MOVIE COURSE: SECTION 10

SHOOT IT WITH AVAILABLE LIGHT

by ARNOLD KOTIS



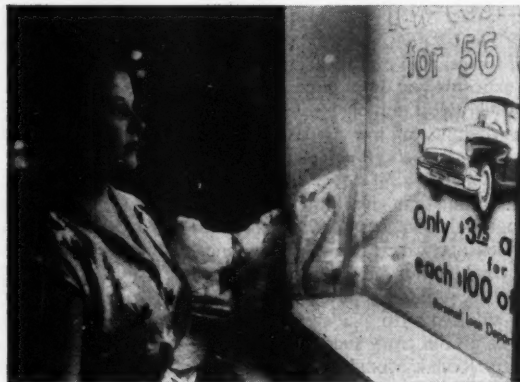
You can shoot close-ups like this with a setting of 16 frames per second at $f/2$ using normal exposure index for Tri-X. Doubling the exposure index permits shooting at around $f/2.8$ for greater zone of sharp focus.



One of the toughest available light shots is one made with only a street lamp. At 16 fps we used a lens opening of about $f/1.2$ and Tri-X. A more practical opening would be possible if you used an exposure index of 800.



Don't start shooting the minute you enter a public place. Instead, try to become part of the surroundings. Film when people seem to ignore the camera. This scene was filmed at 16 fps, $f/5.6$, with Tri-X rated at 400.



Light from bank window was enough to shoot at about $f/5$ with an index of 400 for Tri-X. Kinolux or Tri-X rated normally could have been used with a larger opening. Anscochrome rated at 125 would be under-exposed.

THERE ISN'T a doubt in the world that carefully arranged lighting is one of the most important aspects of movie making. But let's face it—there are times when spreading floodlights all over the place is next to impossible. Even worse, you may find yourself in a position where employing a barlight is also out of the question.

It wasn't too long ago that the amateur movie maker, face to face with a low light situation, that precluded bringing in additional illumination, just forgot about shooting movies. Sure, the professional could manage to get around the problem by utilizing some fairly involved techniques—but the home movie maker was stopped cold.

Since World War II faster movie lenses and faster films have changed all that. You can shoot indoor sports events, footage around the home, street scenes or what have you, by properly employing available light techniques.

Let's start out by getting one thing straight. You can't shoot movies with the available light in a coal mine. Whether your light source is sunlight streaming through a window, a street lamp, or household lighting

fixtures, it has to be there in sufficient amount to expose the film. How much light you will need to successfully film by available light depends on your lens and the film in the camera.

Most movie cameras sold today are equipped with $f/2.8$ or faster lenses. Movie cameras equipped with $f/2.5$ or $f/1.9$ lenses are quite common. And it's not unusual for a camera to have a normal $f/1.4$ lens. Then there are the ultra-fast $f/0.95$ lenses.

Even wide-angle lenses are amazingly fast today. Some wide-angles have speeds of $f/1.8$, or $f/1.6$, or even $f/1.2$. In respect to high speed lenses, the movie maker is way ahead of the still photographer.

With lenses like these it seems pretty obvious that your major limiting factor, when it comes to shooting available light, is in film choice. Even here, things have developed to a point that would have been considered slightly fantastic only a few years ago.

Eastman Kodak's Tri-X film has opened tremendous possibilities for 16mm film makers. Tri-X is obtainable in both reversal and negative stock. However, the negative film is slightly (Continued on page 90)



Light from a store window, providing there's additional light from other street fixtures, can result in meter readings of $f/4$ or better. You must use a meter for unfamiliar available light situations.



Light bouncing off light colored walls helps to fill in shadows. White newspaper aids in throwing additional light into man's face, softening what might prove to be harsh shadows in processed film.

FILMS FOR AVAILABLE LIGHT

The chart below contains a list of films that can be employed for available light movie making. Utilizing available light for movie making presents a fine opportunity for experimentation and the production of films that are different. It's wise to stick with black-and-white until you get the feel of things. In any case, shoot only where your meter tells you the level of light is high enough to register on film.

BLACK & WHITE

Name	Type	Exposure Index	T	Availability
KODAK TRI-X	Negative	250	200*	16MM Rolls
KODAK TRI-X	Reversal	200	160*	16MM Rolls
KINOLUX SX252 (DUPONT SUP. #4)	Negative	400	400	16MM Rolls
KINOLUX GOLD SEAL (DUPONT 931)	Reversal	200	200	8, 16MM
ANSCO HYPAN	Reversal	40	32	8, 16MM

*800 ASA WITH SPECIAL PROCESSING

COLOR

Name	Type	Exposure Index	Availability
KODACHROME DAYLIGHT	Reversal	10	8, 16MM
KODACHROME TYPE A	Reversal	16	8, 16MM
ANSCOCHROME, DAY.	Reversal	32*	16MM
ANSCOCHROME, TUNG.	Reversal	32*	16MM

*125 WITH SPECIAL PROCESSING

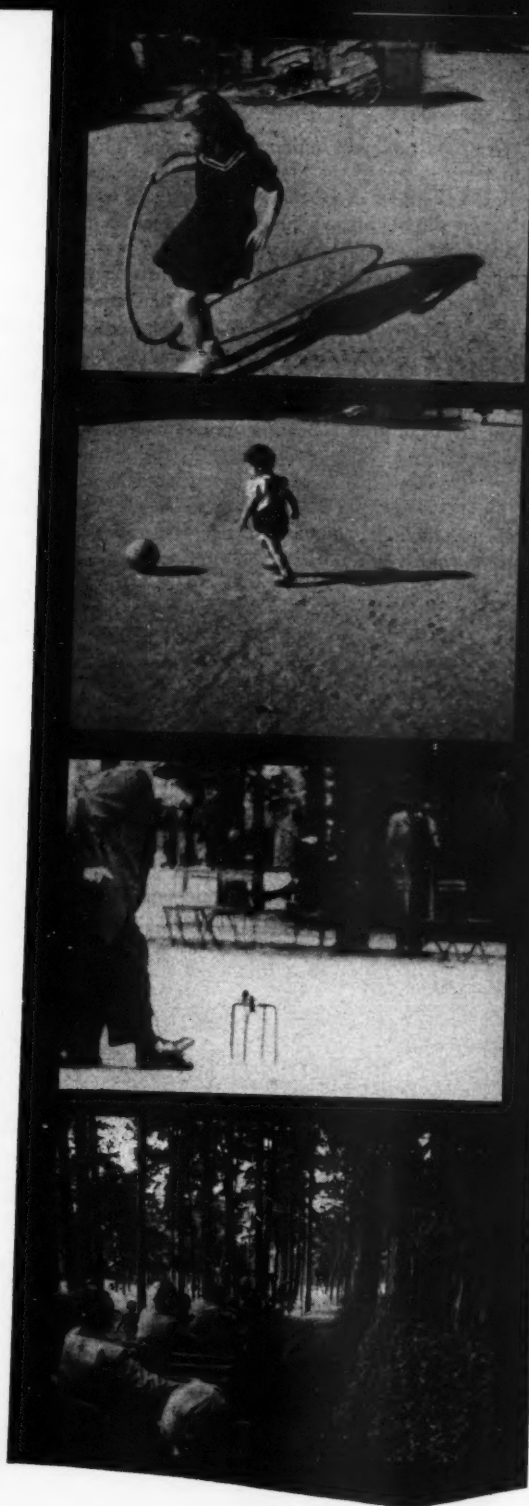
LOW BUDGET + KNOW-HOW = PRO MOVIE

by SHIRLEY CLARKE

Editor's note: Shirley Clarke is a professional motion picture film maker who began as an amateur and now as a professional, uses much equipment and many techniques well within the scope of the serious amateur. In Paris Parks, her second film, played at the Paris Theatre for four months last winter. Her third film, Bullfight, has played at both the Edinburgh and Venice Festivals. She has just completed shooting a new experimental dance film, on a grant from the Creative Film Foundation—the subject "love"—entitled The Rose and the Players, and plans to have it ready for release next winter. Her films, in 16mm color, are available for rental through Halcyon Films, 125 East 78th Street, New York 21, N. Y.

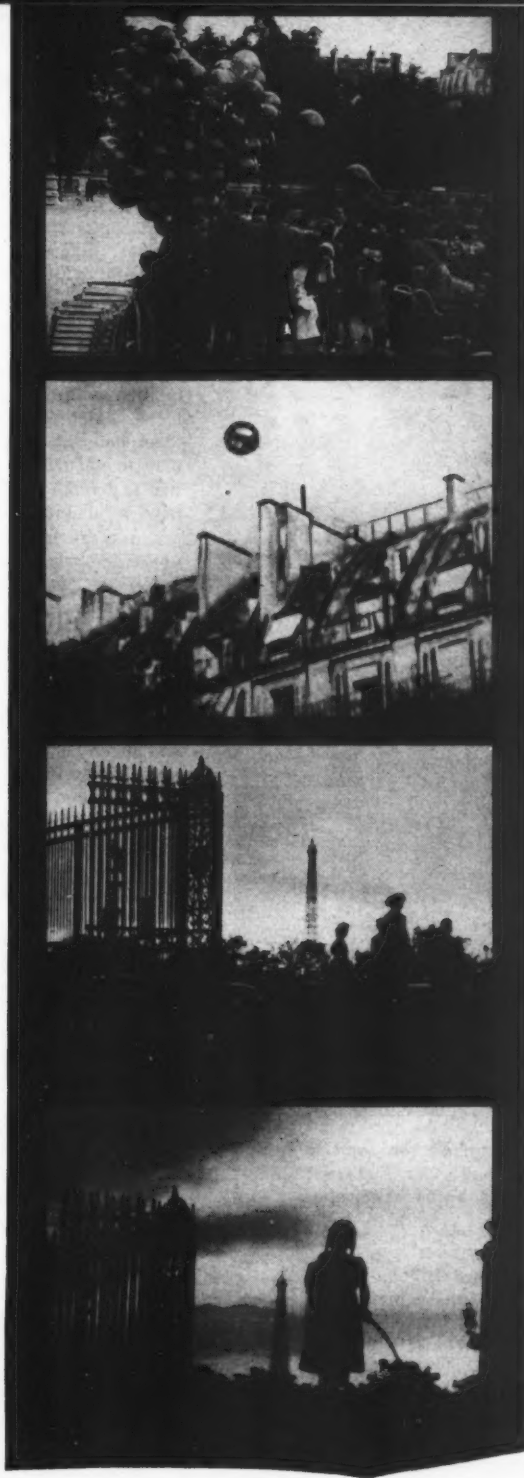
IN PARIS PARKS is an afternoon with the children of Paris playing in their charming parks; an everyday subject that anyone might observe and film. The problem is to organize the variety of available material, thematically as well as technically, into a consecutive and well unified whole with perceptive photography and rhythmic editing. Such a film needs no narration to make clear its meaning, but can use music and background sounds for added emphasis and texture. The audience viewing the film enjoys it in the same way it enjoys music or dance, and the individual film maker has the opportunity to create an original cinematographic work on his own. If you are planning to make a film like *In Paris Parks* here are a few points you may find helpful.

First fall in love with the subject matter. Ever since childhood the parks of Paris, with their special joys for children, have always had an enormous appeal for me. When I had the chance to take my little daughter to visit Paris, I realized that a film about a child's day in these parks would be beautiful. The film opens with a child rolling her hoop through the gate of a Paris park, and up the street to a concessionaire putting out his rocking horses. You do (Continued on page 84)



Filming motion helps relate the sequence of unrelated shots into a consecutive whole. First a child rolls hoop right to left. Then another follows a ball. Next, an old man drives a croquet ball in opposite direction. Finally a train travels in same direction and angle as croquet ball.

Puppet show sequences were most active, hilarious, exciting, and were climax of the film. They were edited in the conventional manner—puppets on stage cut with reaction shots of the children. The scenes became shorter and shorter to build excitement to the final fadeout.



Ending of the film is a compilation of the children's play activities. A man sells balloons. A balloon takes off into the sky. People leave the park at the end of the day. And the little girl who opened the film with her hoop stands silhouetted against evening Paris sky.

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PRO MOVIE

(Continued from page 82)

not see this child again until the very end of the film, but the entire film is shot as if glancing over her shoulder, running, stopping to look, and playing. It follows different children, enjoying their fun with them.

Once you've chosen your subject, get all the necessary police or government permits—you may never have to produce them, but without them you might be stopped from getting an important scene. Watch your subject for a day and then choose the best time for what you plan to photograph. Write out a script that is definite but flexible. If you don't have a planned script, you may find that you are faced with a collection of unusable little pieces and shots when you try to edit your material. I knew I had three weeks to shoot the film, and planned to work between the hours of 2:00 and 4:30 in the afternoons, except for week-ends, when the parks were too crowded. I had two cameras at my disposal: an Arriflex-16 with 15mm, 25mm and 50mm Schneider lenses, and tripod; and a Bolex-16, with a Pan Cinor zoom and a 9.5mm lens. This camera I used mounted on a small tripod supported by a special holder suspended from my waist. My husband used a Norwood Director exposure meter and I a Weston Master. Either we agreed on readings, or reasoned quickly to a compromise when we differed. The finished film was 500 feet, but we shot a little over 2500 feet. I had chosen to use Kodachrome Commercial because of its low-contrast values that are excellent for reproduction. Paris is a city of subtle colors and color in color film is always somewhat artificial. But if your colors are carefully selected this can be an asset to projecting a specific point of view about how something appears to you.

In *Paris Parks* was entirely scripted before any shooting was done—sequence by sequence, theme by theme. Most important, the overall approach to how the film would be edited was kept in mind through all the shooting—off the cuff or scripted. This film is largely composed of a series of events which are usually considered to be transition shots: children running, movement of the carousels, the angle of the little moving train, rolling balls, rocking horses and the like. Yet it is this movement shooting that gives the film its choreographed rhythms and helps to relate a sequence of unrelated shots into a consecutive whole. When I scripted the film, I knew I wanted this fleeting moving quality. So, for example, I planned such a sequence as this: (photos, page 82)

Child rolls a hoop across screen, right

(Continued on page 86)



DEMETRA and the headless doll

A little doll, wilted and headless, is a thing of wonder to Demetra. It is the only toy she's ever owned. Demetra's doll is a symbol, a symbol of the bitter poverty which grips Greece—torn and shattered by war and earthquake.

The only "home" Demetra has ever known is a large warehouse in Athens partitioned with ropes and rags to make "rooms" for many refugee families. Demetra's father cannot find employment in poverty-stricken Greece; her mother has even sold her own winter jacket to buy milk for her baby. Demetra's parents pray that someone, somewhere, will help them care for their little daughter.

HOW YOU CAN HELP DEMETRA

YOU can help Demetra or another needy baby through the Baby Sponsorship plan of **Save The Children Federation**. For \$60 a year, just \$5 a month, SCF will send "your" baby, food, clothing, warm bedding and many other essential items—in your name, in Greece, Austria, Finland, France, Western Germany, Italy or Korea. Full information about "your" baby and a photograph will be sent to you. You may correspond with the family to add understanding and warm friendship to your generous gift. The cost of an SCF Baby Sponsorship is so small—the good is so great.

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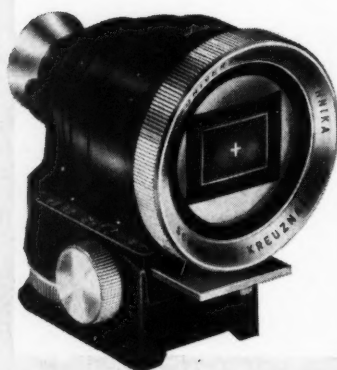
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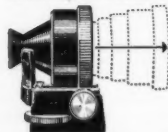
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PRO MOVIE

(Continued from page 84)

to left. Cut to little children following a ball, scene ending down right screen. (This was a grab shot and had to work no matter where ball was at end of scene.) Old man hitting croquet ball, left screen. (Took several angles, to be able to choose later one that would best follow previous scene.) Cut to traveling croquet ball. (Ball travels across screen.) Cut to little train traveling through trees in same direction and at same angle as croquet ball. And so on.

Movies are flat and two-dimensional, but depth can be given by the use of long shots, close-ups, the selective use of different focal length lenses, by camera movement. The subject can also move within the frame, back and forth in depth.

Plan your editing

While working on the script, plan the editing. As can be seen from the foregoing example, the editing of the film had to be planned in advance. The angles of the croquet ball and the little train had to be properly matched. The puppet show sequence (photos, page 83) is another good example of pre-planning. I knew this sequence would be near the very end of the film, because it was potentially the most active, hilarious and exciting. The children viewing the puppet show react as if the figures in the little stage show are engaged in a real matter of life and death. The tempo of the motion picture before the show begins would have to pick up speed. One afternoon we spent an hour photographing children, wherever we found them, running first toward the camera, and then panning them as they ran away from the camera and out of frame. (In *Paris Parks* has very few pans, but they are always used to follow and move along with the action thus giving the impression of a long continuous line of action.) When this footage was edited together, the runs started slowly, built to faster and more excited running, and finally to an abrupt stop as the children entered the little outdoor theater.

Keep your eyes open

Shoot what has been planned but also shoot what happens in front of your camera. A quick, perceptive eye, a pre-set lens, plus subjects who are concentrating on their own actions, oblivious to camera—these are what you need. In photographing the children at the puppet show, I was not more than four feet away from those in the front row. After the first half minute the children never once looked at the camera be-

(Continued on page 88)



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PRO MOVIE

(Continued from page 86)

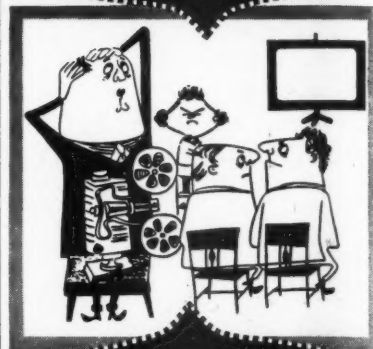
cause they were much too busy and en-
thralled with their own reactions to the
puppet show (see photos). This was
true throughout the whole film.

Look at the developed footage, groan
over what you missed or failed to get,
and start all over again and edit the film.
It is at this moment and until the editing
is completed that your original love
for the subject matter must be strong
enough to carry you through to making
a finished film. You may not have all the
material which you should have, and be-
cause you may not be able to re-shoot,
there is much missing. On the other hand,
you have some good material on which
you had not originally planned. All of this
has to be brought together into a cohesive
plan. In my case, the puppet sequences
were exactly as I had planned them, and
it was a simple matter to edit them in
the conventional manner, i. e., puppets
on stage, reaction shots of children, with
the scenes getting shorter and shorter to
build excitement to the final fadeout. On
the other hand the ending of the film is
a kaleidoscopic compilation of bits and
pieces of the children's play activities
(see photos, page 83). They end with a
balloon taking off into the sky, people
going home from the park, and the little
girl who opened the film with her hoop
silhouetted against the Paris sky. Orig-
inally, I had intended to show a child
losing her balloon at the end of a hectic
day, but all the shots we got looked too
planned. In editing I found that merely
a balloon taking off by itself over the
rooftops gave just the right nostalgic
feeling.

Sound track is important

You have finished editing the film and
you are ready for whatever sound you
want to use. In my case I felt that music
had to be written specifically for this
film. Film is, of course, a visual art but
a musical score that complements,
counterpoints and accents the film makes
you better able to enjoy the visual
aspects. The score for *In Paris Parks*
was written by LaNoue Davenport for
harpichord, recorders and percussion.
The composer was given a complete
breakdown of the picture, and the key
moments to accent were marked. Within
a large skeleton he was free to interpret
the different sections of the film and
chose the musical themes that comple-
mented the action. Both picturewise and
soundwise we strove together for a unity
of form. It was very strange, but when
I handed the breakdown of the finished
edited film to the composer, it read
like the original script I had planned in
Paris.—THE END

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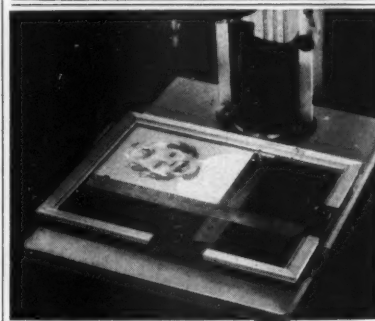
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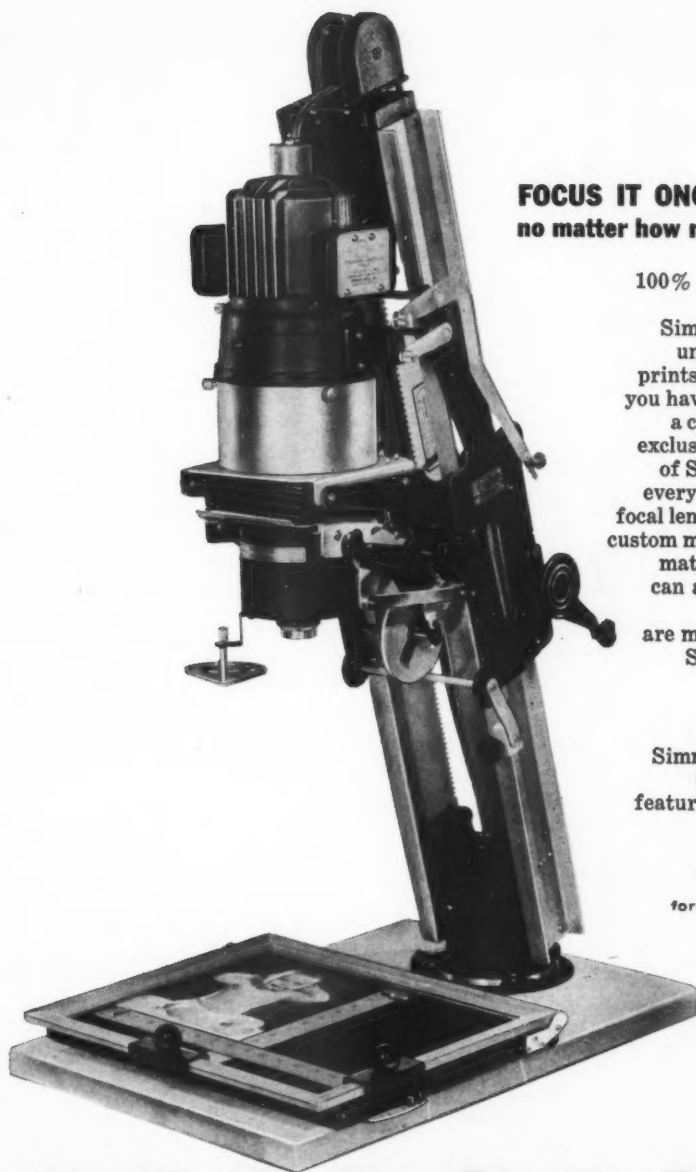
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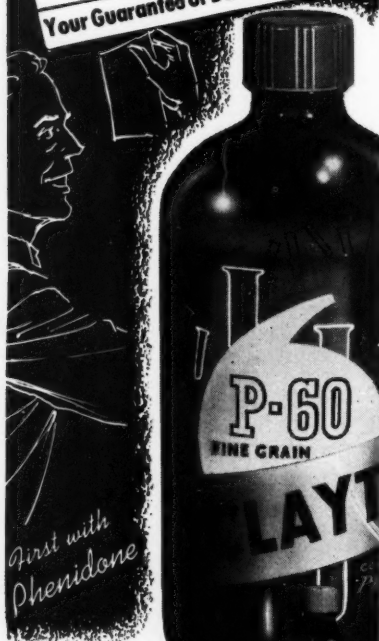
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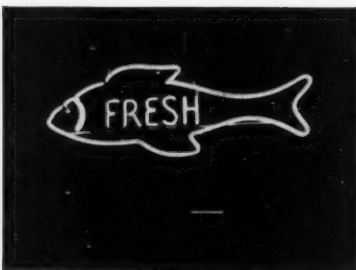
(Continued from page 81)

faster, with a normal exposure index of 250 daylight and 200 tungsten. Tri-X reversal film is rated by Eastman at 200 daylight and 160 tungsten. But you don't have to settle for the normal ratings of the film. Both reversal and negative Tri-X can be exposed at indexes up to 800, providing proper developing procedure is followed. At least one commercial film laboratory, Video Film Laboratories, 350 West 50th St., New York 19, N. Y., will develop Tri-X exposed at higher than normal indexes. Film packages should be properly marked with the exposure index used. The laboratory warns, however, that the 800 index is working pretty near the limit of the film. A much higher rating would result in extremely bad footage. There's a charge of three cents per foot for special processing. Incidentally, some professionals prefer using negative film for available light work. Deficiencies in exposure can be adjusted to some extent with a light corrected print made from the negative.

Fast film for 8mm

Another fast black-and-white film, Kinolux Gold Seal, is available in both 8mm and 16mm, with an exposure index of 200. It's plenty fast enough for many available light situations.

But what about color films? Is the available light movie maker confined to shooting only black-and-white film? The answer is a definite no. Actually, there are a great many subjects that can be filmed in color by existing light.



Animated neon signs can be truly interesting when shot in color. Kodachrome Type A, 16 fps, and an opening of $f/1.9$ were employed here.

Many adventuresome and experimentally minded movie makers shoot movies outdoors at night with Kodachrome Type A film. Animated neon signs can be shot easily with even an $f/2.8$ lens. You may find that you will be able to shoot people with the strong lighting from things like theater marquees. Even some sports events can be shot with Kodachrome.

(Continued on page 92)

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C *46⁵⁰

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- ★ Copal shutter, 8 speeds from 1 second to 1/300 and "Bulb"
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- ★ Field-lens focusing screen
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AVAILABLE LIGHT

(Continued from page 90)

Tougher available light exposures can often be filmed with 16mm Anscochrome movie film. This film is three times as fast as the older color films, and, coupled with the faster lenses, can mean fantastic results. More important, you don't have to confine yourself to the normal exposure index of 32.

Ansco has set up a special processing procedure at its Union, N. J., plant for handling film exposed at an index of 125. Thus, a situation that might call for an f-number of f/1.4 can be shot at f/2.5. However, the higher exposure index should be considered an emergency rating to be used only where it means the difference between getting the footage or not filming at all.

Mark box plainly

Anscochrome to be processed for the higher exposure index should be sent to the Union, N. J., Laboratory at 2299 Vaux Hall Rd., or the Chicago Ill. laboratory at 247-259 East Ontario St. Mark the film box plainly to indicate the index of 125. There's an additional charge of \$2.85 for film purchased with normal processing included. Film may also be bought without processing. Special processing charge for that kind of film is \$4.90 per 100 foot roll. (See chart on page 81 for other films.)

One of the most essential pieces of equipment for available light photography is an exposure meter. Both incident and reflected light types are fine. An incident light meter measures the light falling on your subject. The Norwood Director is an example of this kind of meter. Light falls on a plastic photosphere in much the same manner as it would on a human head. The photosphere can be removed and a reading made directly on the cell under really dim light conditions.

A reflected light meter measures light reflected from the subject to the camera lens. An extremely interesting reflected light meter is one designed primarily for still cameras—the Leica-Meter MC. The manufacturer claims extreme sensitivity for the meter under low light conditions when equipped with a booster cell.

We've got the camera, the film and the meter. Where do we go from here? Right into the business of movie making. Chances are, if you've been shooting with regular photo floods, you'll have to reorient yourself somewhat to slightly different ways of seeing things.

Don't intrude

One of the invaluable benefits of shooting by available light is the complete naturalness that can be achieved. People

(Continued on page 94)

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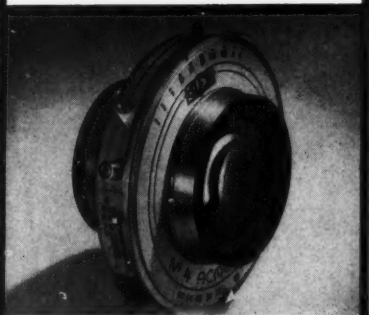
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The ARTAR is an Outstanding Apochromat
This means that the highest degree of color correction over the entire spectrum has been attained. In other words, chromatic aberrations which cause an effect often referred to as "soft-focus" are completely eliminated. The most outstanding color transparencies are made by GOERZ "RED-DOT" ARTARS. The ARTAR also produces needlesharp and completely matched color separation negatives from color transparencies or reflection copy. Its symmetrical construction eliminates distortion, coma and lateral color—three of the most disturbing defects found in lenses of inferior quality.

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The ARTAR is of a familiar and time-proven design. However modern glass technology has made it possible to improve this design and to achieve highest consistency of quality by employing especially selected, top quality grades of optical glasses. You cannot "pick" a "good" ARTAR lens—all ARTARS are "hand-picked" photo lenses. This improved lens we called the "RED-DOT" to distinguish it from the familiar ARTAR lens in barrel which is now available in a variety of shutters. For example, a 16 1/2" in a #4 Acme Full Synchro sells for \$307.00. A 10 1/2" Artar in Synchro Compur EX/2 sells for \$198.00, or a 6" Artar in barrel (for color separation with enlargers) sells for \$120.50.

The Focal Length

Lenses of long focal length are important prerequisites for many jobs which call for better perspective. On the other hand most lenses of long focal length vary extremely in quality as the focal length increases. "RED-DOT" ARTAR lenses are superb at 6" or 24" or even 47 1/2", or any of the many in-between sizes.

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The resolution of the "RED-DOT" ARTAR is close to the theoretical limit and is uniform over its entire 46° field. This has been achieved by working to unimaginably close tolerances—both in controlling the choice of optical glasses and their manufacture into lenses as well as the precise hand-fitting into shutters.

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OPTICAL COMPANY
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AVAILABLE LIGHT

(Continued from page 92)

do things as they normally do them—without the distraction of powerful lights. Shooting by available light requires a certain amount of tact if you are to avoid intruding. If you walked into a room with your camera up to your eye and the motor grinding away you would be certain to attract too much attention. Try shooting this way. Walk into the room with your camera either in a gadget bag or hanging at your side. Sit down where you can see what's going on—but don't start shooting. Wait until the other people in the place have become used to you. Take out the camera and leave it on a table. After a while you'll be able to shoot without anyone seeming to take notice.

Shooting outdoors at night presents another kind of problem. Your subjects will be constantly moving in and out of lighted areas, making proper exposure difficult. The solution is to shoot only when people are in the best light. That way your exposure remains constant. If you must change exposures to follow action, break up the shot. Don't pan from light to dark while attempting to adjust the lens opening at the same time.

What kind of lighting and film combinations will give the best results outdoors? You can shoot color under some outdoor artificial light conditions. On a well lit street you may be able to film at 16 frames per second at about f/1.4 using Anscochrome rated at 125. But it's much safer to use either Tri-X or Kinox black-and-white film. Tri-X used at an exposure index of 400 would allow shooting at about f/4, as in the shot on the upper left of page 81.

Store windows often supply enough light (see illustration, lower right, page 80) to shoot at f/5, with the camera loaded with Tri-X rated at about 400.

Change camera speeds

One of the most difficult movie shots to make under available light conditions is the kind of mood scene shown on the upper right of page 80. Light came from only an overhead street lamp. Color was next to impossible except with an f/0.95 lens. Even then a certain amount of underexposure is bound to occur. However, it helps to film at 8 frames per second. The slower fps setting means an actual shutter speed of about 1/15 sec. Action, if the scene is to look realistic, must be extremely slow or non-existent. The match light in the scene filled in facial shadows.

Sports are one of the easiest things to shoot by available light. The light level is usually extremely high and even Type A Kodachrome can mean excellent re-

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MINIMUM ORDER—3 ROLLS	

FRESH MOVIE FILM

1957 Date	Fine grain, panchromatic	ASA 50
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8mm x 100' Bolex	XX	\$3.25
dble roll 3.50	16mm x 100' Kodak	
16mm x 50' mag 1.75	Plus X	2.95
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8mm x 25' dble. mag 3.50	35mm x 36 exp 3 for 6.50
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16mm x 100' roll 5.50	
MINIMUM ORDER—3 ROLLS	

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1957 Date	Orig Metal Can
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5 1/4" x 9" 4 for \$1	
5 1/4" x 20" 2 for \$1	
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KODAK TRI-X

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5 1/4" x 50" \$1.10	
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ANSKO COLOR

1956 Date	Day or Tung
35mm x 125' ..\$15.95	
35mm x 50' .. 8.95	
35mm x 27 1/2' .. 5.95	
35mm x 20 exp ..\$1.20 ea.	
6 for \$5.50, 12 for \$10	

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X or XX	

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sults. The baseball shot shown *below* was filmed with Kodachrome at 16 frames per second and f/1.5 lens setting.



Night baseball can be filmed with even the slower Kodachrome. Type A used for this shot was exposed at f/1.5. With Anscochrome rated at 125 an exposure of f/4.5 would be possible.

One of the things you'll notice when using color film under available light conditions is the rather unusual color renditions. Color films are specifically designed for use with photographic floodlights. Let's look at what happens when you use lights not designed for photographic purposes. At one end of the scale you have the kind of light thrown by a candle. Scenes shot by candle light can be expected to show excessively red results. At the other end, a white fluorescent light causes the film to be overly blue. However, you may find the off-color tones quite interesting. If you don't, there are ways to eliminate them. Correction filters are easy to use. One set, made by Harrison and Harrison, comes with a chart showing the exact filter to correct almost every type of lighting you are liable to encounter. If you happen to be shooting Kodachrome Type A under Mazda lamps, you find Mazda lamps on the chart and read across until you come to Kodachrome Type A. The chart tells you to use a B $\frac{1}{2}$ filter and open up your lens $\frac{3}{4}$ of a stop to compensate for light loss due to the filter over the lens.

Color temperature meters

There are also several color temperature meters on the market. Among them are the G. E. Color Control Meter and the Harrison and Harrison attachment for the Weston and G. E. DW meters.

In using the G. E. Color Meter you simply take a reading by aiming the cell at the camera. The meter tells you the compensating filter and extra lens opening you need for daylight, tungsten or photoflood lamps. However, it is not recommended for fluorescent, mercury or gas discharge lamps.

If you are shooting available light under conditions where you have maximum control, there's one other thing

(Continued on page 96)

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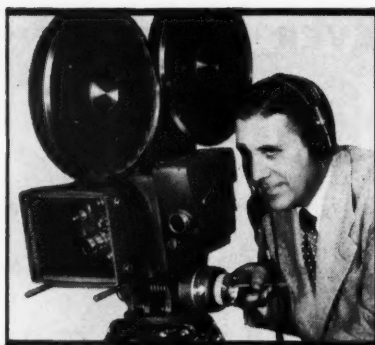
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B-C

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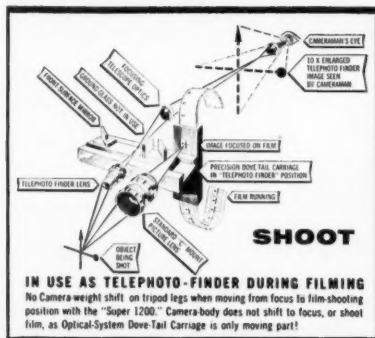
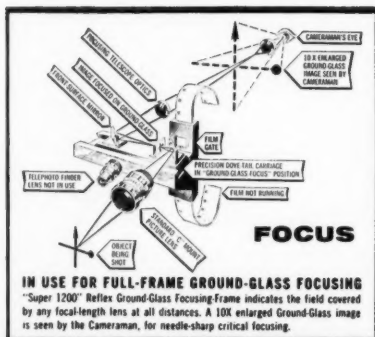
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AVAILABLE LIGHT

(Continued from page 95)

you can do to correct for color. You simply change the existing lights for photofoods. This isn't available light movie making in the strictest sense, but remember that the mood and natural effect of your films are often the prime consideration.



A 15-watt daylight fluorescent lamp furnished the only illumination and provided an exposure of f/2 on Tri-X used with an exposure index of 400.

One of the most important rules for good available light movie making is the exercise of restraint. Don't shoot where your meter tells you it is impossible. The idea of available light filming is to make sequences that look real—but completely underexposed footage has no reason for being.

Before you branch out into shooting available light in color, it might be wise to try black-and-white and get the feel first. You'll save money and have a great deal more latitude to experiment with exposures.—THE END

How to do it

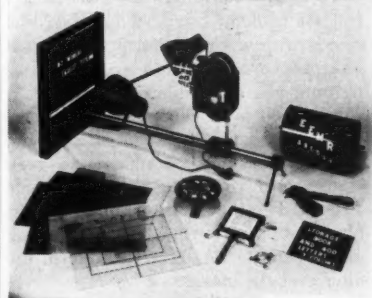
Scratching or dulling the glossy finish of a lens mount when you use a



slip-on lens shade or filter holder? Just line the inside of the slip-on jaws with cellophane tape as shown here. Cut the tape so it will project slightly over the edge of the fitting, then fold it over on the outside. The tape is comparatively soft, yet at the same time helps anchor the slip-on more securely.—K. Murray

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16mm x 50' mag.	\$1.75	\$1.95	\$1.75
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G.E. METER

(Continued from page 49)

urements and is 4X as sensitive as on the "LO" setting.

For dimmest light, the control is moved to "I" and the meter, with Dynacell, is used to measure incident light—that is, the light falling on the subject, with the Dynacell pointed toward the camera. Used so, it is 64X as sensitive as in the "LO" position.

Study of the Guardian's dial indicates that the meter is designed to give a reading in light so dim that with a film having an exposure index of 200 an exposure of four seconds at f/2 is necessary. That's not much light.

According to G.E. this is the most sensitive mass produced exposure meter on the market. In the course of our tests we found nothing to contradict that claim.

The blank dial

The most surprising feature of the Guardian is that the indicator needle moves across a perfectly blank white background. The pointer at the end of the needle is reversed, pointing in toward the center of the meter face instead of out to the blank scale.

The Guardian does not have the usual exposure computer dial, covered with a wide variety of f-numbers and shutter speeds, from which you choose the most desirable combination. Instead, f-numbers (f/1 to f/45) are arranged around the outer edge of a dial on the face of the meter. When you take a reading, the reversed arrowhead on the needle points directly at an f-number. However, only a single shutter speed is visible, in a small window marked "Time-Sec."

If the indicated shutter speed is too fast or too slow, you rotate the outer dial (with the f-numbers on it) until the desired shutter speed appears in the window. Then you check back to see which f-number is now opposite the needle pointer. Thus, although you have a wide variety of f-number and shutter speed combinations to choose from, they are presented one at a time, instead of *en masse*, which makes things simpler.

It's our opinion that the PR-2 sets a new mark for easy readability and rapid translation of a meter reading into exposure information.

LVS, Polaroid, and movies too

In addition to conventional exposure information, the Guardian also has scales for use with the Polaroid Land camera, or with cameras having controls calibrated according to the Light Value Scale (LVS) system. There is also provision for use with movie cameras.—JOHN WOLBARST

**BINOCULARS TAKE
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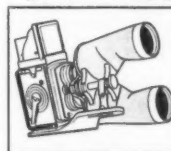
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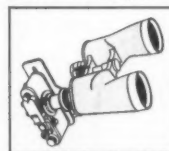
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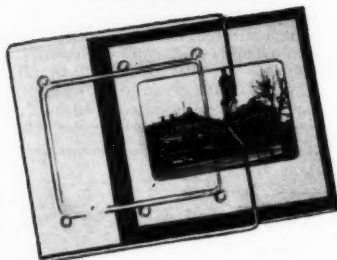
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NEW 2¼ TREND

(Continued from page 56)

bers on the diaphragm scale stand for smaller lens openings. To select the proper setting we must choose one number from the shutter scale and one from the lens scale for a total of 14 (our assumed meter reading).

If you desire a fast shutter, pick number 9 on the shutter scale. That leaves you with the number 5 on the diaphragm scale. Looking into windows on the viewing lens mount you find that you are exposing at 1/100 sec., at f/5.6. If you want to shoot at lower speed with resultant smaller lens opening, you can choose a lower shutter number, say 5, and a higher diaphragm number, 9. Your setting is now 1/25 sec. at f/22. You may want speed for action shots—or a smaller lens opening for a greater zone of sharp focus. You might choose 6 and 8, or 7 and 7—any combination as long as it adds up to 14, our assumed LVS meter reading.

All meter computations are done on an assembly located on the left side of the Minolta.

The meter dial on the Yashica LM is calibrated in f-numbers, and is mounted on the left side of the camera. (See illustration, left, bottom row, page 57.) The f-number reading is transferred to an f-numbered slide on top of the camera. Above the moveable slide is a fixed scale marked in exposure indexes. Below the slide is another fixed scale calibrated in shutter speeds. Placing the proper f-number marking opposite the exposure index results in a series of f-number and shutter speed combinations, any one of which will give proper exposure. (See illustration, center bottom, page 57.)

The Ikoflex is distributed by Carl Zeiss, Inc., and list price is \$126.00 with Novar f/3.5 lens, and \$146.00 with the f/3.5 Tessar. Price of the Minolta Auto-cord L, with Rokkor f/3.5 lens is \$124.50. FR Corp. is the distributor. List price for the Yashica LM is \$59.95 and distribution is by Intercontinental Marketing Corp., Arel, Inc., and Miller Outcalt.—M.A.M.



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MOBY DICK: GREAT FILM, GREAT COLOR

JOHN HUSTON, famed director-producer, (*The Maltese Falcon*, *The African Queen*, *Asphalt Jungle*, *The Red Badge of Courage*, *The Treasure of Sierra Madre*, *Moulin Rouge*) has come up with another contribution to the small list of great films in *Moby Dick*. The Melville classic, required reading for almost every high school student in the United States, has been adapted to the screen with remarkable fidelity and loving care in this latest version for Warner Bros.

Nothing was spared in the production. Two years in the making, a budget of \$5,000,000 (the most expensive film Huston has made), three mechanical whales (two were lost in the rough seas), whaling sequences done by Portuguese whalers from the Madeira Islands, a replica of New Bedford, Mass., in the 1800's reproduced in the village of Youngdahl, Ireland, and a superb cast of character actors—all these are but a part of the dazzling statistics and famous names.

But, other movies have been made with all of these things and have added up to no more than fine adventure tales. The plus quality of *Moby Dick* is found in Huston himself and his approach. MODERN had a chance to discuss the film with him, and, in particular, to talk over the unusual photography of the film.

Huston talks

First of all Huston discarded the super-wide-screen Cinemascope type approach. "I was faced with an unalterable fact. The Pequod (the ship around which most of the story is told) is vertical—what would I fill the rest of the screen with?"

Why not shoot it in black-and-white? "I have nothing against black-and-white. But I wanted a certain emotional feeling, which I did not believe black-and-white would give me. I wanted to duplicate the effect achieved by the colored steel engravings of whaling scenes, so characteristic of the Melville period. They have a soft color quality, different from the brighter colors which you usually see in movies. So, Ozzie Morris and I worked out a method to get this quality."

New process discovered

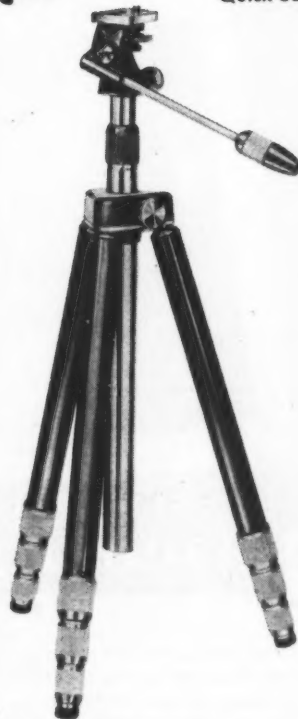
Morris, who worked as cameraman on Huston's previous foray into experimental color, *Moulin Rouge*, and Huston experimented for months before they finally came up with the answer. They shot the picture straight on color film. Then they made a black-and-white print,

(Continued on page 100)

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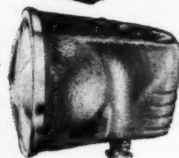
Yes, every amateur can now afford to own a professional quality speedlight. By the famed makers of speedlights for professionals, the Series 100 ascorlights offer dependable performance... simple, speedy and economical operation... in short, better flash pictures every time! Seeing is believing, so visit your authorized ascor dealer for a demonstration. We'll send you his name and address, also descriptive literature upon request.

Series 100 ascorlights have these fine features:

- Choice of 2 models, both fitting all cameras having X or M delay synchronization
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- Mounting brackets available to fit all cameras
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'X' Delay
\$29.95

A102
'M' Delay
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A103
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'M' Delay
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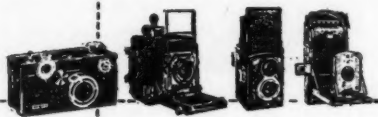


B101
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Operates with all units above... uses 4 standard "D" cell photoflash batteries... \$14.95



Fits all cameras



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MOBY DICK

(Continued from page 99)

and combined this with the original color print.

The result looked to this viewer just like the Huston-favored steel engravings. The colors are soft, muted. The addition of the black-and-white print gives a warm, brown cast to many scenes.

Huston feels that the new process gives a three-dimensional effect. But we believe that the strange new color quality is the outstanding achievement. And, as a matter of fact, no 3-D feeling was apparent to us. However, the black-and-white print does add sharper outlines, giving a chiaroscuro quality characteristic of the rich paintings of the Old Masters.

The photographic achievement of *Moby Dick* is not just in the new process. It is added to by the imaginative camera work of Morris and Huston. They went to extraordinary lengths in taking chances to get special effects. And the wear and tear on the cameras must have been great. One of their major problems was to get in close in the scenes where they were chasing the whales. In many instances, water splashed not only over the boats and the actors, but also over the cameras. You will see water running directly over the camera lens and dripping down. The result? Penetrating realism.

Don't miss *Moby Dick*. Not only will you applaud the great photography, but also a great film—and they are few and far between.—J. JUDGE

SALON Calendar

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Closes: Nov. 10

Exhibit: Dec. 3, 4, 5, 7

Fee: \$1 for 4 stereo slides

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Entry Forms: Mr. Lewis Miller, Exhibition Sec., 8216 S. Morgan St., Chicago 20, Ill.

17TH INTERNATIONAL PHOTOGRAPHIC SALON OF JAPAN

Closes: Nov. 15

Exhibit: Feb. 1957 (in Tokyo, Osaka, Nagoya, Fukuoka, Sendai, Hokkaido)

Fee: \$1 for 4 prints or slides

Sponsors: The All Japan Assn. of Photographic Societies, and The Asahi Shimbun Press

Entry Forms: Salon Secretary, The 17th International Photographic Salon of Japan, Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

*Use standard PSA practices

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THE ROX-COMBI will take it. Even a folding camera with
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Style A has Single Outside Pouch
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"The Easiest
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• Super corrected Litar 13.5 cld Lens
• 5 speeds from 1/25th to 1/2000th
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the Hitch your wagon to a star! . . . 1957 CONTAX II-A and III-A

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▲ 1957 IKOFLEX Ikoflex Ib with Novar coated f/3.5 lens in Prontor SVS shutter \$99. Cash or \$9.90 Down; Ikoflex Ib with Tessar coated f/3.5 lens in Prontor SVS shutter \$119. Cash or \$11.90 Down; Ikoflex Ic with coated Tessar f/3.5 lens in Prontor SVS shutter and built-in exposure meter \$146. Cash or \$14.60 Down.



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Makes contact prints of both sound and silent pictures in black and white or color. Prints picture and sound at the same time. 400' capacity; beautiful precision finish. Copies of all your favorite films can be made at about one-quarter the cost of the original. It's easy and lots of fun to make your own prints at home. Titles may be made with double exposed motion background as shown in theatres. Complete instructions are furnished with each machine.

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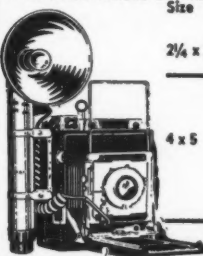
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		Graphic	Graphic
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	135mm Optar f/4.7	366.	319.
	127mm Ektar f/4.7	364.	319.
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	150mm Schneider Xenar f/4.5	340.	299.
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Incomparable new 16mm subminiature still camera. 30 exposures; coupled rangefinder; built-in exposure meter; rapid sequence mechanism; Galileo coated f/1.9 lens ... \$340.00 Cash or \$34.00 Down.



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With fully automatic diaphragm lens listed and Pentaprism R/F: Tessar f/2.8 \$326.50 Cash or \$32.65 Down; Biotar f/2.0 \$392.00 Cash or \$39.20 Down; or Xenon f/1.9 \$398.70 Cash or \$39.87 Down. FREE \$139.50 Bonus —both wide angle and telephoto lens—with each VX listed!

ALL NEW 1957 RETINA IIIc



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Bolex H-16 Leader, Lytar f/1.9 \$269.50 Cash or \$26.95 Down; B&H 70-DR, f/1.9 \$385.50 Cash or \$38.55 Down; B&H TTH f/1.9 \$385.50 Cash or \$38.55 Down; Cine-Flamosound 302 \$719.00 Cash or \$71.90 Down; Cine-Kodak Special II, Ektar f/1.4 \$1280.00 Cash or \$128.00 Down.

1957 KODAK Brownie Movie Outfits



Complete outfits with latest Brownie camera and projector. With single lens (f/2.7) camera \$91.95 Cash or \$9.19 Down; or (f/1.9) camera \$106.50 Cash or \$10.65 Down; or (f/1.9) camera with wide angle and telephoto \$141.50 Cash or \$14.15 Down.

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MONOMATIC is a single knob control providing instant selection of Record or Play in either 7 1/2 or 3 1/2 tape speeds, as well as Fast Forward and Fast Rewind. Any position may be selected by a flick of the finger in either tape speed.

The CLIPPER

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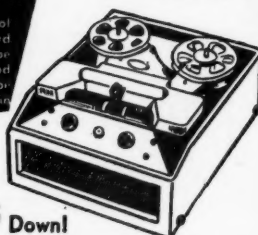
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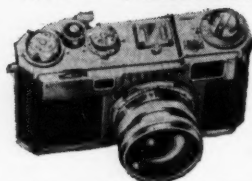
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28mm f/3.5	149.50 Cash or 14.95 Down
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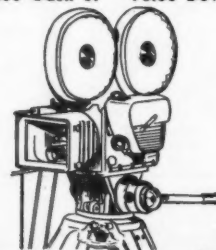
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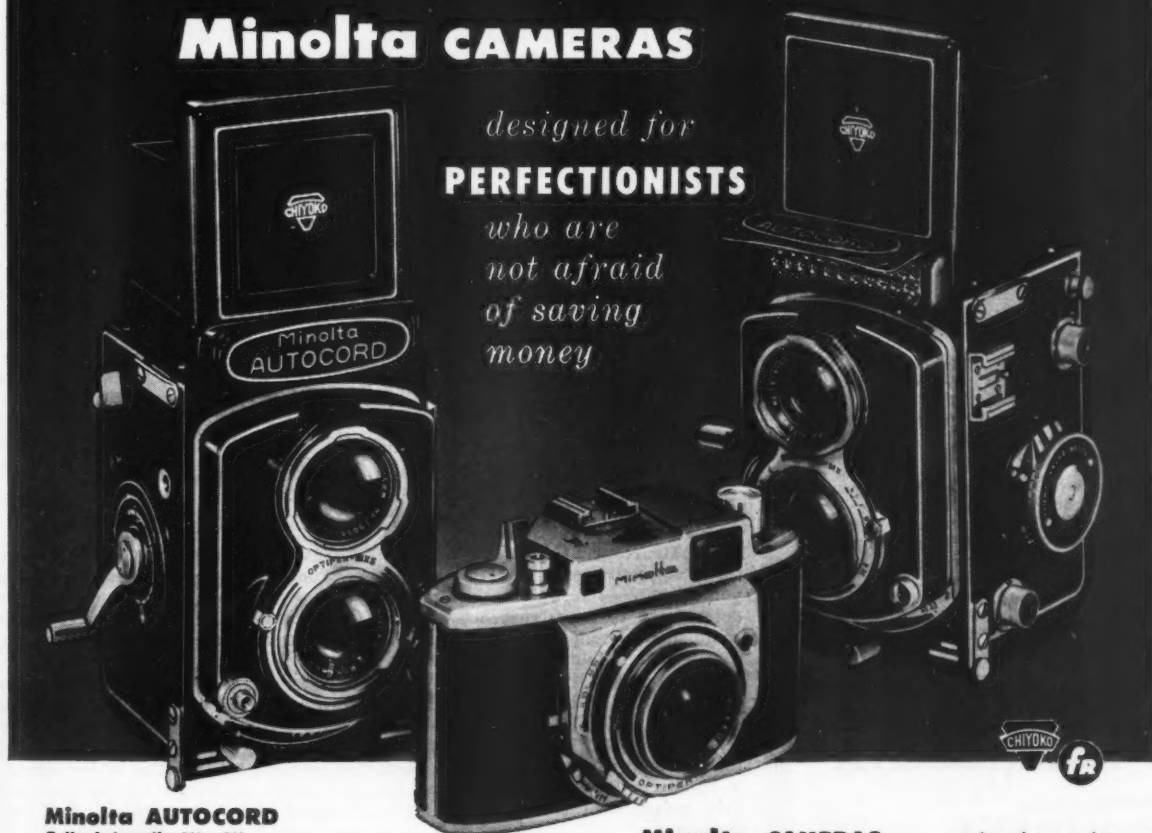
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Twin-Lens Reflex

Fully automatic film advance and shutter
cocking • One-finger, single-stroke heli-
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price tag . . . who can recognize extraordinary quality even when it goes
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☐ Give me tentative allowance by mail.

☐ I am shipping equipment for exact allowance.

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☐ Please send me FREE 1957 CATALOG

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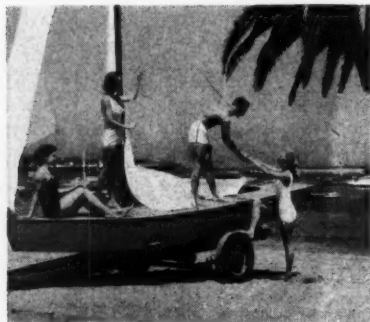
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the YOUNG photographer

by HARRY A. GOLDSTEIN, APSA

How would you like over \$100 worth of cameras free for your school's camera club or class?



We have wonderful news for you, young photographers. Could your photography club or photography class use \$100 worth of good cameras free? It is my guess that if you receive this wonderful gift it will do much to

increase interest in photography at your school. It does sound almost too good to be true. But read on and learn how your school may be able to obtain this gift from Argus Cameras, Inc.

A couple of years ago Argus Cameras, Inc., of Ann Arbor, Mich., organized an Educational Services Division under Mr. Robert R. Wilson as director. This courageous and far-sighted young man (a former teacher) was determined to learn just how Argus could help young photographers in schools throughout our country. Everywhere he asked the question, "What can Argus do to help photography in education...?" The answers came in from all sources. The schools speaking for the young photographers suggested a camera or two as the best way to help usher in the new baby, photography.

As a direct result a plan was organized to provide high schools throughout the country an opportunity to obtain photographic instructional materials and Argus cameras. One feature of this new service is the School Camera Kit containing Argus cameras. These are available free of charge to schools that can qualify, but must be used for educational purposes only.

Check below and see if your school could qualify under one of these plans.

1. Plan No. 1... Photography class—credit bearing in regular curriculum.
 - a. Have at least 25 students enrolled in a well-organized course.
 - b. Be in operation one school year.
 - c. Have a qualified photography teacher.
 - d. Have darkroom facilities and some school equipment.
2. Plan No. 2... Organized school-wide camera club.
 - a. Have at least 25 members and

well-organized program.

b. Be in operation at least two school years.

c. Have faculty advisor.

d. Have darkroom facilities and some school equipment.

If you think your school has a class or club that can qualify under one of these plans, have your club advisor or photography teacher write to: Mr. Robert R. Wilson, director of Educational Services Division, Argus Cameras, Inc., Ann Arbor, Mich. This company is doing everything possible to help you. Since there are over 5,000 school camera clubs and photography classes for young photographers in the schools of our country, demand for the Argus School Camera Kit is tremendous. However, if your school qualifies for one it will be one of the brightest of days for you and all other young photographers in your school.

A Minnesota school program

In the great state of Minnesota there are some young photographers having a lot of fun learning the fundamentals of photography. They are located at the Mankato High School at Mankato, Minn.

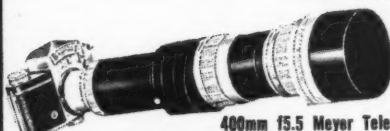
Their teacher, a tall man with sparkling eyes, is Karl J. Aaberg. Four years ago he was asked by a group of young photographers to help them learn photography. The school administration, impressed by the growing importance of photography not only as a hobby but as a tool in the industrial world and in the entire field of communications, agreed to organize a regular class with full credit. It was held to 16 students because of limited space and facilities. As the years have passed more equipment has been secured and the interest of more and more students has been aroused. The school administrators, all intelligent and alert individuals, realize that soon another class will be necessary to accommodate all the students who want to learn photography. For those students not able to study photography in the regular accredited class, there is a camera club which meets after school once a week. The darkroom at Mankato High School is compact, neat, and contains all the necessary equipment to do a good job. The darkroom, 21 feet square, contains three small film developing rooms and leaves ample space for printing and enlarging.

(Continued on page 108)

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400mm f5.5 TELE ASTRA (illus) pre-set
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WITH WAIST LEVEL & SPORTS FINDER

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the entire country talking, M-X
SYNC. interchangeable lenses and
finders. Case 7.95. Same camera
with eye-level finder (instead
of waist-level) 22.50 addi-
tional. Postage 1.25
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f3.5 coated AMITAR

1 Sec to 1/300th; Synchro Shutter

Plus Case & Flashgun

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16mm VICTOR turret

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With 3 Speed Lenses in Foc Mount

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17mm f1.9 like new 199.50

1" f2.9 ship Exp 23.50

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	NEW	A-1	B-1
Argus C-3, f3.5, case	49.50	42.50	34.95
and flash	84.50	55.50	42.65
Argus C-4, f2.8	54.00	22.50	19.95
Bolsey B, f3.2 ctd	284.00	189.50	121.50
Canon IV, f1.8	159.50	84.95	65.95
Contessa, f2.8 ctd	149.50	87.50	67.50
Contaflex I, f2.8 ctd	199.50	157.50	109.00
Contaflex II, f2.8 ctd	292.00		84.95
Contax D, f2 Biotar	64.00	54.00	44.50
Graphic 35, f3.5, case	75.00	49.50	36.95
and flash	190.00	139.50	109.50
Kodak Signet, f3.5			
Kodak Retina IIIc,			
f2 ctd			

2 1/4 x 2 1/4 REFLEX

Ikonflex II A, f3.5	126.00	99.50	69.00
Hasselblad, f2.8 Ektar	279.50	229.50	191.50
Rolleicord V, f3.5 ctd	149.50	99.50	72.50
Rolleiflex, f2.5 Tessar,			
sync	123.50	99.50	
Rolleiflex, f3.5 Tessar MX 228.50	145.50	110.95	
Rolleiflex, f2.8 M-X	291.50	214.50	169.50
Minolta Autocord, ctd f3.5	99.50	67.50	53.00

35mm SLIDE PROJECTORS

300w TDC Mainliner, BC	59.50	42.50	26.00
300w TDC 2 1/2 Duo	67.50	42.50	29.00
300w TDC Model D BC	67.50	44.50	26.95
300w LaBelle 55 B C	95.00	58.00	42.25
300w LaBelle 75, BC	154.95		91.50
300w Golde Man BC	56.50	38.00	20.00
300w Golde Reflex			
(2 1/4 x 2 1/4)			45.00
300w Brumberger	59.50		34.95
300w Revere 800 Auto	144.50	79.50	61.00

PRESS CAMERAS

2 1/4 x 3 1/4 Busch, f4.5,			
CRF	149.50	105.00	72.50
2 1/4 x 3 1/4 Pacemaker Brown			
Graphic, f4.5 CRF	347.00	172.50	134.00
4x5 Ann Speed Graphic,			
f4.7 Ektar, cpd RF	122.50	109.00	
4x5 Busch, f4.5 CRF	239.50	167.50	87.50
4x5 Ann Speed Graphic,			
f4.7 Ektar, cpd RF	132.50	117.50	
4x5 Pace Speed Graphic,			
f4.7 ctd Ektar, sync, CRF			167.50
4x5 Crown Graphic,			
135mm f4.5, Comp Rap			
Sync, CRF	299.00	127.50	

The above listing is published as a fair price
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at all times in both A-1 or B-1 condition.
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Focusing mount

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Everything you need! No machining! Easily Assembled! We furnish complete, simple instructions. Kit includes: 3" f/10 aluminized and coated Spherical Mirror—40X Eyepiece and 100X Barlow Lens—Crossline Finder—sturdy 40" Tripod—fork type

Equatorial Mount with locks on both axes—ventilated 3" Mirror Mount—black top wall, black telescope tube. All nuts and bolts supplied. Nothing extra to buy. Our 3" Spherical Mirror (30" f.1) is guaranteed to resolve detail right up to theoretical limit. Your finished scope can also be used terrestrially. Money back guarantee. Shipping weight, 10 lbs.

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Take Telephoto Shots Thru 7 x 50 MONOCULAR

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EDMUND SCIENTIFIC CORP.
BARRINGTON, NEW JERSEY

YOUNG PHOTOGRAPHER

(Continued from page 106)

The class is divided into groups of four students, rotating in order to get the full use of all equipment. The course is based on the textbook, *Practical Photography*, by Dr. Robert A. McCoy, assistant professor of photography at the University of California, at Santa Barbara. Mr. Aaberg considers this a very fine text for beginners. Other information is obtained from a good selection of books and magazines located right in the photography laboratory. It was felt that the books and magazines should be where the students could use them when confronted with a problem, rather than in the school library.

At the Mankato High School they have five contact printers, four enlargers, four electric timers, one large wall clock, two electric print driers, one rotary print washer, one 4 x 5 Speed Graphic camera, one 4 x 5 Busch camera, one Eastman Kodak 35mm camera, one Argus C-3 35mm camera, five Argus Super 75 cameras, one 4 x 5 Korona camera. All cameras are complete with flashgun, and two electronic flash units are used as needed. This list, while not complete in every detail, can serve as a guide when you organize your class or club.

A small start has been made in the field of movies with a Bolex 16mm equipped with three lenses of different focal lengths (one-inch, two-inch and three-inch).

DISCOVERY

(Continued from page 74)

seen. "In the film clubs I saw the German expressionist films, silent films with the great Chaplin, and the epics of the Russians, Pudovkin and Eisenstein. For me this was tremendous sustenance and inspiration."

Although it is difficult (and often impossible) to attempt to echo in one medium what has been done in another—without falling into the trap of imitation—the impact of the most creative cinema on Burri shows in his pictures. He photographed soldiers, pages 74-75, from a high angle to flatten them into the ground. How reminiscent of Eisenstein techniques in commenting on armies in his film *Alexander Nevsky*! Other symbolic effects, in the picture of the deaf boy, page 74, are simple and direct. By being simple, though neither obvious, nor vulgar, nor precious, the symbol is understood by anyone who can intelligently look at a picture. A deaf boy closes his eyes, rests his chin on his tambourine—here is a picture that moves you, largely because of the camera angle and lighting. Moves you

The advanced students work on the school publications. They make all the necessary pictures and aid in the operation of the lab. This training will enable some of the students to obtain jobs upon graduation.

Karl Aaberg and his fine group of young men and women have made progress and have had a lot of fun the past four years. Aaberg started in photography like most teachers and advisors. He studied at home, worked long hours in the darkroom, took a correspondence course from the American School of Photography and a course at the University of Colorado at Boulder, Colo.

The students at Mankato High School have won more than their share of prizes in photographic competition with other young folks.

The school board, the administrators and the citizens of Mankato have every right to be proud of this fine group. They are to be complimented for providing the boys and girls in their community an opportunity to learn the number one hobby of our country and one of the fastest growing fields of vocational opportunities.

Harry A. Goldstein, B.A., M.A., A.P.S.A., and teacher of photography at the Tucson (Arizona) High School, has taught photography and been a club sponsor for the past 15 years. Recently the Photographic Society of America made him an Associate and awarded him the Service Commendation for service to young photographers.—Ed.

because the sun—that rims his hair and shines through the instrument which makes him understand the meaning of sound—is a symbol of the enlightenment of the deaf.

In the consecration of The Ronchamp Chapel, page 114, there is a magnificent balance of emotion and dimension. The picture is not just of the girl in the foreground. Its meaning is in the combination, and relationship, of the girl, the madonna, their religion. Burri saw these repeated forms. Then he framed them in the reverse areas of dark and light. Where the sun cuts across the brick wall, the madonna is placed to the left of the intersection of light and shadow. These are some of the techniques involved in truly great photography.

Burri had intended to work with motion pictures for a career. (In fact, he did study in the field and later was an assistant cameraman for Walt Disney's *Switzerland*.) However, on a tour of the School of Arts and Crafts, in Zurich, he paid a visit to the photography class taught by Hans Finsler, under whom Werner Bischof had once studied. Burri describes the moment: "Lamps, tripods, and spotlights stood about everywhere,

(Continued on page 114)

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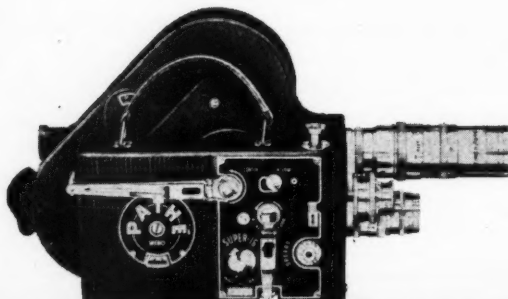
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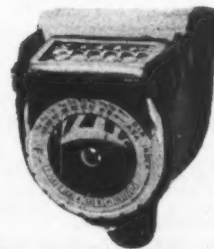
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6 Sheets or Less Extra			
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DISCOVERY

(Continued from page 108)

and the whole place looked almost as I had imagined a film studio to be. I got into conversation with Herr Finsler and told him of my plans for making films.

"I heard from him about the development and profession of a photographer, whereupon I decided then and there first of all to learn to take still photographs.

"For weeks and months we studied angles, proportions and the various types of lighting as applied to a cup, a piece of wood, or a chair. In joint discussion Finsler bridged the gulf between the object and its myriad potentialities of materials, time, space, and light.

"On a journey to Paris, and later to Italy and central France, we made our first photographic contact with humanity. The careful observations which had formerly taken days now called for decisions in minutes and seconds. At first everything was so new—the colors, movement and the human being in his multifarious situations—that our hundredth of a second vanished unnoticed in the surge of events."

Through Finsler, Burri met Bischof, a contact which eventually led him to Magnum. He is now the youngest member of this well-known association of still photographers. Burri's reportage includes the sensitive picture story on deaf and dumb children and the consecration of Le Corbusier's new church at Ronchamp, among others. His work has taken him to Czechoslovakia, Germany, France, North Africa, Italy, and Sicily.

For Burri, an assignment does not mean traveling to a place to efficiently—

and coldly—make a series of pictures. A close friend, Mrs. Werner Bischof, who describes him as being very active, lively and enthusiastic, and curious to know the heart of every matter, has said in a letter, "Shall I tell you that he is sensitive and most of the time carries—beside the camera—a little notebook for drawings and quick sketches. *That he first wants to smell, feel, and see a country.*" Burri is concerned with serious things—with the status and enlightenment of mankind everywhere and says, "The tremendous social upheavals of this technical era which are mirrored even in music, painting, literature, and architecture, have impressed a new 'face' on our fellow men. I regard my task as one of finding this, and conveying some ideas and pictures of it."

On the technical side, Burri works with relatively simple equipment for a professional, and uses standardized techniques. His cameras include two Leica M-3's, one for color, one for black-and-white. Mostly, he uses a 50mm Nikkor f/1.4 lens, and occasionally a 35mm wide-angle Summaron f/3.5. Very rarely does he use the extreme wide-angle 28mm lens, or the 90- and 135mm tele lenses. Burri likes the compactness and "agility" of his Leicas and high speed lenses that usually permit working without flash or speed light.

In developing and printing, Burri often loses shadow detail—purposely—yet holds highlights. The extremes of deep undetailed shadow and bright whites account for much of the drama in his prints.

There is drama in the world of Rene Burri. There is an acuteness in his ability to see the subtle shadings and contrasts of humanity. There is artistry and self-assurance in his ability to interpret these things in photographs.—D. J.



Subjects are echoed in counterpoint of light and shadow at church consecration.

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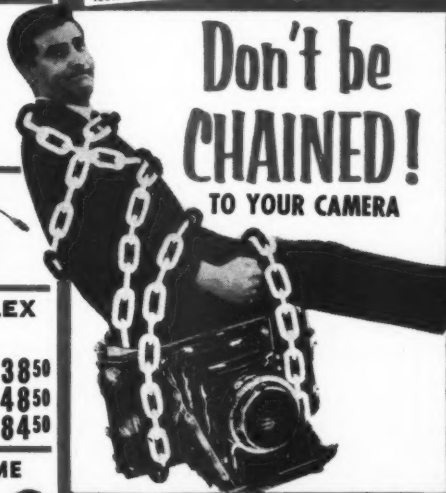
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HENLE GLAMOUR

(Continued from page 72)

the camera have been chosen to isolate a section of the chaotic background so it may be seen as a unit and become part of a unified picture design.

Despite the thinking that precedes pictures like these, it is necessary to work with great spontaneity at the moment of shooting. There is a minimum of direction. What needs to be established is a common mood, an understanding of the emotional atmosphere which the pictures are to document.

Props are rarely useful. I sometimes do use "found objects"—a seaworn chair suggested some pictures to us along the beach—but never anything extraneous brought along and dropped into the picture-situation. Such artificial props only call attention to themselves at the expense of the model and of the total effect of the photograph.

As you can see, these outdoor pictures were made in fairly bright sunlight. This was the best light to emphasize the texture and solidity of the rock forms. It is by no means the only light appropriate for figures, however. Bright sunlight may often be too contrasty, especially when the foreground or other surfaces do not reflect light into the shadows to reveal detail.

Overcast: ideal light

A slightly overcast day, one in which haze fills the sky, is far more satisfactory for outdoor shooting than is generally believed. If you can still see the sun as a bright disk through the clouds, it will be strong enough to cast some shadow and to give modeling and solidity to figures. In this hazy light there will be no chance of shadows registering too dark or of losing detail in over-exposed highlights. Much of this advice can be easily translated for work in the studio. There, too, one can explore the figure as a sequence of curves and harmonic lines. There are endless possibilities, especially with close-up studies.

Here, too, rigorous and contrived posing must be avoided, and the background should be kept as simple and uncluttered as possible.

Indoor lighting can produce the same effects as illumination out-of-doors. The direct beam of strong light striking at an angle will create form and exhibit skin texture. A weaker light at camera position will reduce the contrast of shadows to a manageable level. For the soft effect of an overcast day, you may bounce the light from the ceiling or walls with no direct rays striking the figure itself.

Sunlight indoors is a source of illumination now coming into wider use again with the advent of faster films. A room with plain, light walls, and win-

dows which admit good light during some part of the day, makes an excellent studio for both figure and portrait work.

When strong, direct sunlight pours into the windows, you can use it as if it were a spotlight, moving the model so it brings out form and texture. Occasionally, you may deliberately use the strong black shadows created by such light as part of your composition. (See page 71.) Or, you can soften it with reflectors—a sheet of white cardboard, a piece of building board covered with tinfoil, even a bed sheet spread over a support somewhere out of the picture area.

Try reflectors indoors

For a softer lighting effect, you can move the model back from the window so only reflected light reaches her. The strength of the sunlight will decrease very rapidly as you move away from the window and it may be possible to combine direct rays with some reflection for a pleasing result.

During the hours of direct sun, curtains or a thickness or two of cheesecloth over the window will reduce the intensity for a softer and more mellow lighting.

Indoors as well as out, sunlight is a beautiful source. Its only real drawback is its unpredictability. It fluctuates from season to season and even from hour to hour. Your eyes may adjust to a variation during a sitting, so check your exposure frequently with a meter reading.

These pictures serve to illustrate some very specific advice. When the model is sitting or lying down, the result can be ugly unless you watch carefully. If the model's feet are toward the camera (especially when the camera is quite close), the lens will see enormous feet and a tiny body. Move back a few feet to minimize the effect.

When your model is seated, legs or arms pointed directly toward the camera will seem short and stubby. At almost a right angle to the lens, they will appear at their longest and slenderest. For the same reason, if hips and shoulders are presented squarely to the camera, they may seem wide and heavy. Only the most slender and graceful girls can assume such a position without appearing overweight.

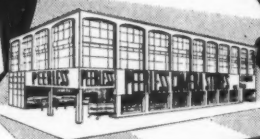
Use correct angle

Consider camera angle. This is closely related to the previous suggestions—in fact, it really means that, in addition to changing the position of the model, you often change your own position. When the Rollei is held at waist level or lower, pointing slightly up at the model, her height (and therefore her slenderness) is slightly exaggerated. Work at a slight distance, and this "distortion" will work for you rather than against you.

(Continued on page 120)

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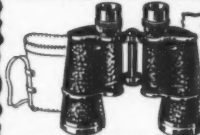
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Exakta 66, 12.8 Tessar 6"	\$319.50	\$167.95
Gratex 22 13.5 6"	74.50	39.95
Hasselblad 12.8 Exaktar 1800 6"	476.00	279.95
Ilford IIIA Auto 13.5 Tessar MX 6"	126.00	69.95
Richflex 13.5 6"	29.95	16.95
Reileicord III 13.5 Zeiss	54.95	54.95
Reileicord IV 13.5 Xenar MX 6"	134.55	69.95
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Auto Reilei 13.5 Xenar MX 6"	234.50	119.95
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Symbols: RF Coupled Rangefinder, 6 Coated, * Flash Shutter

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Kodak Brownie 11.9.....	46.75	28.95
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B&H Regent 500 W. Case.....	179.95	87.95
De Jure 750 W. Case.....	159.50	70.95
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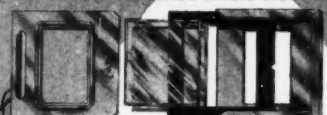
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HENLE GLAMOUR

(Continued from page 116)

When looking at any pictures, if you are uncertain just how high the camera was held, notice the horizon line. The lower the horizon line, the lower the camera—unless the camera is pointed very sharply up or down, which will be obvious from other clues. Camera angle, then, is also a way of controlling the background of a picture.

Ideally, there should be nothing in a background that does not serve a purpose. You can use it to identify a location, set a mood, or explain the action in your picture. Whether or not it does any of these things, it should be an inseparable part of the picture design.

The safest advice always is to keep it simple—although that advice is very difficult to follow many times.

Make the light work for you. Form in pictures is created by the angle from which the figure is illuminated. If you will look at the shadows in these outdoor pictures, you will notice that none of them was made when the sun was directly overhead. The rays of the sun strike down at an angle in all of these photographs, giving modeling and solidity to the figures.

Control contrast

Bright sunlight, even on a beach which reflects a great deal of light back into the shadows, can be extremely contrasty and the ratio must be reduced in order to make a satisfactory print. This is accomplished by exposing for adequate detail in the shadows and by holding back development so the highlights do not block-up.

Far more important than technique, however, is the personality of the photographer himself. He must always be looking and seeking. The more well-rounded he is as a person, the more likely he is to make pictures that are universal in their appeal.—THE END

2 1/4 x 2 1/4 COLOR

(Continued from page 66)

Proper placement of the attention-getting factor is one of the keys to good color. Just where you choose to place it depends on your subject matter. For example, Ancona has his attention factor in Venice dusk, page 67, in the blurred figure far to the right. On the other hand, Erich Hartmann has placed his red leaf, page 69, towards the center of the photograph. He has added a note of imbalance through the tree trunk.

Two pictures in this group show totally different treatment of the same kind of subject material. Both Hartmann, page 69, and Bullaty, page 68, photographed in the woods. A long shot

to capture an overall mood seemed a picture to Miss Bullaty. A single bright, rich, red leaf caught Hartmann's practiced eye. Miss Bullaty used an empty, foggy area in the center portion of her photograph—and this technique established the mood. Hartmann used a shallow zone of sharp focus, throwing out of focus all but the leaf in the center of his frame. Both are valid techniques; both result in striking pictures. There are also similarities in these two pictures. Both photographers refined their compositions to the simplest elements and both shot with the cameras parallel to the subject—getting a straight-on effect.

Practice framing

There is an easy method for practicing framing. If you see a picture possibility in a scene before you and there are people around, get your stage set ready by framing, focusing, etc. Then wait for your cast of characters to walk into the picture. This technique is ideal for street scenes, amusement parks, at the beach—wherever there are people constantly walking into and out of your ground glass.

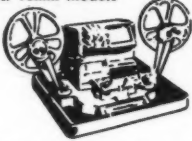
For those of us used to looking at the world from the eye-level viewpoint, it may take some time to get used to the eye-in-the-navel approach of the reflex camera. There are certain advantages in the waist-level viewpoint. You see the subject and its surroundings isolated in a square, there are no distracting elements to gain your attention, so you are able to concentrate fully on the problem at hand—taking the picture. Of course, you are taking all of your pictures from a lower angle than if you are using an eye-level camera. This looking-up angle may give you certain distortions—larger torsos, smaller heads than a straight-on view. This view may be very effective (see Charbonnier's Buddhist priests, page 68). To get the straight-on view, you may find yourself climbing on chairs or doorsteps; however, the proper use of distortion may result in good "effect" pictures.

The waist-level reflex offers superb advantages for the sneak shot (when you want to catch your subject unaware). It is a simple matter to preset your camera, place it on a table or desk, touch the release button without your subject noticing the camera. If you are shooting candidly outdoors and you see a good subject to your right, swing to the left and focus on an object the same distance from your camera as your subject. Swing quickly back to your subject and snap the shutter. People do not seem to be as aware of you if you do not have to bring a camera up to your eye. There is always the other unob-

(Continued on page 122)

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2 1/4 x 2 1/4 COLOR

(Continued from page 120)

trusive technique of holding your reflex camera over your head. People may look up in curiosity, trying to figure out what you are up to, but only the sophisticated camera user will realize you are taking a picture.

Proper mastery over focusing controls is especially important for the color worker. Because he has no darkroom controls, his special effects must be a matter of taking procedures. There are certain pictures which are best taken by rendering everything sharp. Example: the golden girl, page 69. However, you may want to call attention to a single object, throwing everything else out of focus (see the red leaf, page 69). Or you may want a long zone of sharp focus (see Venice dusk, page 67).

Master focus controls

The single-lens reflex user will find that he has the greatest control over his zone of sharp focus. He is able to see exactly the same view on his ground glass as will appear on the transparency. His problem is that he must set his lens aperture manually to the proper f-number just before he takes the picture. As he does this, the image becomes dim since he usually is using the lens at less than its widest aperture. This may be a disadvantage when taking pictures of people, when you want to work fast, but for still objects such as Hartmann's red leaf, for which he used a single-lens reflex, it won't matter too much.

The twin-lens reflex user does not have to close down the opening of the viewing lens. He can see the object on which he is focusing in his ground glass, but he will have to imagine what the out of focus portion of his photograph will look like. Reason: the viewing lens on the twin-lens reflex is always open to its widest aperture and does not stop down. This gives the twin-lens user the advantage of being able to see detail, expression, and movement with full brilliance while he is taking the picture.

Take out exposure insurance

Although the 2 1/4 reflexes are capable of taking pictures as fast as many of the 35mm cameras, 2 1/4 users tend to be a little less snap-happy than their 35mm competitors. Reason: the 120 film user has only 12 exposures per roll, the 35mm user has as many as 36. Thus he can take many versions of the same subject without stopping to reload. But this 12-exposure limitation should not keep you from "bracketing" exposures when necessary. After you have determined your exact reading, it is always good practice to take another shot a full stop

(Continued on page 124)

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2¼ x 2¼ COLOR

(Continued from page 122)

over and a third a full stop under. In this way you will build up insurance against missing that important shot. Always keep a record of your exposures to check the results. That experience will help your exposure techniques immeasurably.

This insurance is important because a one-stop difference in color films will give you pictures that have totally different appearances. An overexposure will cause a loss of color density resulting in a washed-out transparency; an underexposure will block up, resulting in heavy colors without detail. Exact exposures are more important to the color worker than to the black-and-white photographer because color films permit less error in exposure.

Basic exposure rule

There is one basic rule that you should follow in figuring out your exposures: expose for the significant highlights in your picture and let the shadows take care of themselves. For example, you may be photographing a girl, so you'll expose for the skin tones. If her dress is in shadow, that won't matter. The significant part of your picture is the girl's face. If your highlights should be overexposed, you will have the unpleasant washed-out effect mentioned before. If you lose a bit of detail in the shadows (and you get more with the new films), it will not affect the result of your picture too much.

Experienced color workers will tell you that their most dramatic pictures often do not have the ideal exposure quality of detail in every shadow. A picture which is evenly lit throughout often seems dull and uninteresting to the viewer. Heavy shadows will add drama and punch.

Hold camera steady

Since you may be working at slower shutter speeds with color than with black-and-white, develop some techniques for holding your camera extra steady. An adjustable neck strap is a good idea since you can use the technique of pulling down on the strap. There are many times when you will be able to rest the camera on a stool, table, or railing if you do not have a tripod with you.

Least all of the above seem to reduce color picture-taking to an undeviating system of rules and regulations, a final word must be said about the freedoms in which the color photographer can indulge. Remember that outdoor light is controllable. You can pick the time of day or weather in which you want to shoot. You can also pick a camera po-

sition and shift around till you get what you want. Charbonnier even went to the extent of controlling the effect of a noontime sun in his shot of the Buddhist priests, page 68. He did away with the harsh under-eye shadows characteristic of overhead bright sun by placing his subjects in the shade under their umbrellas. This resulted in an over-all bright shade illumination, which gave detail to the faces.

Ancona, too, controlled his light. In taking the shot of the umbrellas, page 67, he moved till the sun was in back of the umbrellas, the filtered back light increased the brightness of the umbrellas' colors and he avoided the too-bright glare of the sun coming directly into his lens.

Try always for the "impossible" picture. You may not get the bright golden hue of the sunset if you've been dilatory in getting your camera and yourself out doors. But even when the sun goes down, the low light may have enough sparkle left to it to give you as exceptional a shot as Ancona's Venice dusk. Don't be afraid to try longer than normal exposures. The afternoon was overcast when Hartmann photographed his red leaf. The leaf was beautiful anyhow and the color was appealing. So he used an exposure of 1/5 sec. There isn't much in the way of bright color in Bullaty's foggy forest, yet the very subtlety of the colors helps the foggy mood of muted sounds and muted colors. Take a chance.

Don't be a one-shot photographer. You can't always decide what focus effect you are after. Rather than emulate Hartmann, maybe you'd like to see the leaf out of focus and the forest behind it sharp. If you can't make up your mind while you are taking the picture, shoot several different versions using differing focusing techniques. The same holds true in deciding on shutter speeds. Vary them. And certainly you may find several different ways of posing your subjects or framing a scene. Shoot them all. After a while your experience will pay off. You'll know immediately how to make the shot you want.

Good photographs are the result of good technique plus a sense of picture possibilities. Both of these are things you can improve with constant experience and hard work. Burn up a little film in learning. Then you'll be so sure of your techniques that you won't be able to miss that good picture possibility when it comes along!—JACQUELYN JUDGE



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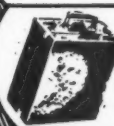
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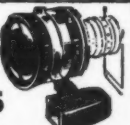


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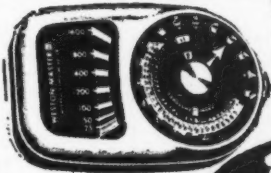


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Dr. Cinema says:

by DICK HAM

Some common movie making questions and answers that may help you solve a few of your film making problems.



Q. I need a high speed 16mm color movie film with an exposure index of about 100. In discussing the problem with local "authorities," one of them suggested "hy-persensitization by use of mercury vapor." If this is the solution, then would you please offer suggestions as to further reading and study?

Monty Gilbert
Toledo, Ohio

A. The whole trouble with the hyper-sensitization of color film is that the process speeds up some of the color layers much more than others, thus playing hob with your color balance. Recently, I tried shooting some available light interiors with Anscochrome, rated normally at an exposure index of 32 and an f/0.95 lens. The results were rather pleasing. Ansco tells me that special processing is available for shooting this same film at an index of 125. I've also heard that the Air Force has been pushing this speed up to 128 on an experimental basis. Anscochrome can now be purchased without the processing charge at \$7.80 per 100 ft. Processing from Ansco is \$4.90 per roll; minimum charge is \$4.90 per order.

Q. I have spliced a few ready-made titles into my 8mm movies. They turn out to be quite a bit out of focus compared to the various scenes in my films. Is there any way I can remedy this inconvenient situation? What causes a very shaky picture on my screen? I have a Revere 85 projector and it seems to be working just fine.

John Brigham
Yonkers, N. Y.

A. Some of these title outfits shoot a title board—then sell prints of the title. This immediately puts the emulsion on the opposite side of the film from your original camera film, since prints are always made emulsion to emulsion. You can't turn the film over either, because this will make the title read backwards on the screen. So I'm afraid that you're stuck and will have to keep re-focusing the darned thing until it wears out.

Several items can cause shaky pictures on the screen—your camera, your projector or perhaps yourself when you took the film. Try projecting

your films on a projector which you know is good in order to pin-point the first two troubles. A solid tripod will take care of the last possibility.

Q. I have a beaded screen which has a few worn off spots. Can you tell me where I can get the tiny beads to re-finish the spots and how to do it.

Charles Pierick
El Centro, Calif.

A. I have a very dim memory of a solution that could be used to repair small spots. It consisted of a combination of thinned model airplane cement and beads obtained from any screen manufacturer. However, when I saw how inexpensively a new screen replacement could be purchased, I forgot all about it. If you feel experimentally minded, it might be interesting to try—on someone else's screen, of course. Then buy yourself a new screen.

Q. What kind of a movie camera is used to shoot 16mm single frames for black-and-white enlargements. I have been told that a movie camera will not make sharp pictures. I would like to take a lot of pictures of trips I make and those 36 exposure loads of color film run into quite a bit of money.

Harry Reizner
Lake Charles, La.

A. Most 16mm cameras seem to have the single-frame release. However, the shutter speed is much too slow for anything but still lifes. But aside from this limitation, I do feel that it is a shame to sink so much money into a movie camera and then never use it for what it was originally designed. Instead, I'd recommend one of the new small 16mm still cameras which has been designed for just your purpose.

Q. My hobby is trying to get good close-ups of wild life with my movie camera. I now have a 75mm telephoto lens on my 8mm Bolex but want more power. I would like to add a 150 lens (from a 16mm camera) to my 8mm camera. I realize that a 150mm lens will give me 12-power on an 8mm camera. The big thing that bothers me is: will a big lens like this have enough resolving power to put a sharp picture on an 8mm frame?

Hugh Hubbard
Denver, Colorado

A. Sure. That telephoto is just as sharp as any other 8mm lens you put on your turret—unless you happen to get one that isn't quite up to par. In other words, manufacturers make 8mm and 16mm lenses just as sharp as they possibly can. Just make sure that your "C" to "D" adapter is very accurate and that you make some solid arrangement to support that long lens.

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Guaranteed till July 1957

Super XX, Plus-X
Panatomic-X
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Infrared
Ortho (ASA 64)

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TRI-X (35mm x 100').....4.95

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16mm x 50' mag.	3 for 9.19	
16mm x 100' roll		2 for 11.29
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With 6 1/2" f/4.5 lens. Rapid sequence
action on 4x5 negative. Trigger shut-
ter release. To 1/500th
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Government cost over
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\$79.95

Free with Camera: 6 rolls of 5 1/2"x20" Super XX,
2 filters and carrying case for camera.

K-20 AERIAL CAMERA

Same as above with 161
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5 1/4"x20' Super XX 1955	1.95
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Minimum 2 rolls 1.49 ea.	(3 roll com- 300' for bination) 2.95

35mm x 100' DAYLIGHT BULK LOADER

- With . . . simplified counter
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10" x 10" Enlarging Paper
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8 x 10 SWGL	100 sh.	4.25
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Guar. 'till Dec. '56
ASA 32 Daylight
120-620 6 rolls

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35mm x 40' & 6 carts

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1 1/2 gal. proc. kit

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35mm x 50'	7.50 7.50
35mm x 100'	13.95 13.50

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Outdoor or Indoor
E.K. Processing included

16mm x 3	for 12.99
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BANTAM	3 for 3.69
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B & W • ASA 50 • 1957

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8mm x 25' Dbl.

Super XX ASA 100

1.85 ea. 3 for 5.19

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SIZE	TYPE	CONTRAST	QUAN.	PRICE
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5 x 7	DWSM	#2, 3	200 sh.	4.50
8 x 10	SWGL	#1, 2, 3	100 sh.	3.95
8 x 10	DWSM	#2, 3	100 sh.	4.25
8 x 10	SWSM	#3, 4	100 sh.	2.75
8 x 10	LWSM	#5	200 sh.	3.95
8 x 10	DWSM	#1	200 sh.	4.25
8 x 10	Resisto Rapid	#1, 2	100 sh.	3.50
11 x 14	SWGL	#2, 4	50 sh.	3.25
11 x 14	SWSM	#1, 4	100 sh.	5.50
11 x 14	DW Wh. Lustre	#1, 4	100 sh.	6.95
11 x 14	DWGL	#1	100 sh.	5.25
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SIZE	TYPE	CONTRAST	QUAN.	PRICE
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5 x 7	SWGL	#4	200 sh.	3.75
5 x 7	Auto Pos.		250 sh.	1.50
8 x 10	SWSM	#1, 2, 3, 4	200 sh.	2.90
8 x 10	DWSM	#0, 1, 2	100 sh.	2.50
8 x 10	Auto Pos.		250 sh.	2.50
8 x 10 1/2	Ad Type		250 sh.	3.50
8 1/2 x 11	Reflex Copy		200 sh.	2.95
10 x 10	SWSM Resisto	#1, 2	250 sh.	3.25
20" x 30"	AZO	F-4	2 rolls	4.25

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Triple 8 Ortho.	100 sh.	6.25
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120 or 620

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1955 Date

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16mmx50' Mags.

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THE FASTEST AND SHARPEST 50mm LENS

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 With f1.2 Canon Extreme High Speed Razor Sharp Lens
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 Plus Your **LEICA M3**

\$98.50 + Your Canon IVS-2	69.50 + Your Contax IIIA
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 50mm F1.9 Schneider Xenon
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 F2 AUTOMATIC BIOTAR and your pre-set Biotar

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137.50 With F2 Ctd Sonnar Lens

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35mm F2.5 Angenieux	99.50	54.50
35mm F2.8 Bioton	166.00	79.50
35mm F2.5 Nikkor	139.50	88.00
35mm F3.5 Nikkor	89.50	57.50
35mm F2.8 Nikkor	189.00	87.50
85mm F2.8 Nikkor	175.00	87.50
85mm F2.8 Canon	170.00	89.50
90mm F4.5 Elmar	96.00	58.50
90mm F4.5 Elmar	156.00	97.50
90mm F2.5 Angenieux	94.50	49.50
105mm F2.5 Nikkor	152.00	104.50
135mm F4.5 Canon	125.00	64.50
135mm F4.5 Canon	125.00	64.50
135mm F3.5 Nikkor	135.00	92.50
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- Pentacox B.C. Flashgun • Leather Case

A WALL'S GUARANTEE SPECIAL

BRAND NEW LATEST EXA MX

OUTFIT

Reg. 282.15

NOW 117.50

F2.8 AUTOMATIC WESTENAR instead of f3.5 Tessar Add 18.50

- New 1957 EXA MX
- F3.5 Zeiss Tessar Lens
- Penta Prism Finder
- Split-Image Rangefinder Insert
- Extra Ground Glass Insert
- 100mm f4.5 Exa Telephoto Lens
- Exa Extension Tube set for Close-Ups
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PICTURES in a MINUTE

by JOHN WOLBARST

Now there are eight kinds of Polaroid Land film. Do you know which one is best for you to use?



Have you bought any Polaroid film lately? Just a short while ago there was but one kind and one size of film to fit your Polaroid camera. When you needed a roll of film there was no problem—you took a package

of the only thing available. But so rapid have been the recent developments in Polaroid Land films that a well stocked camera store will soon be carrying eight different varieties—enough to baffle both buyer and clerk, if they haven't kept up to date on which kind does what. So here's a quick rundown on films for pictures in a minute, with recommendations based on using many rolls of each.

How to identify the films

Each type of Polaroid film has a number—Type 31, or Type 44, etc. Those types which begin with the number 3 are films which fit only the Polaroid Highlander camera, Model 80. That's the small gray camera. These films deliver a print about $2\frac{1}{4} \times 3\frac{1}{4}$ in.

Film types beginning with number 4 fit only the large Polaroid cameras—Models 95 and 95A (Speedliner), Model 100, Model 700, and the Model 110 Pathfinder. All these films produce prints which are about $3\frac{1}{4} \times 4\frac{1}{4}$ in. (Exception: Type 46 projection film, described on page 46, which makes a slide film about $2\frac{1}{4} \times 2\frac{1}{4}$ in.)

So, first of all, be sure you're getting the right size film.

Ortho or pan film?

What's the difference between the two kinds? Well, an orthochromatic film is insensitive to red light. So, if you photograph something with red in it, the red doesn't register as a shade of gray (as green or blue would) but comes out black.

This is a considerable handicap in general photography, particularly for pictures of young ladies. Lips register black, freckles and skin blemishes are given undue prominence, blondes seem to be brunettes.

Ortho films are useful in some medical and scientific work, they are suitable for much record photography of

equipment, for copying where color values are unimportant, and for many business and industrial uses. They are also the least expensive of the Polaroid Land films, and that may be a factor to consider in mass use. However, unless you have compelling reason to use the ortho films, stick to the panchromatic variety.

Types 31 and 41 are the Polaroid Land orthochromatic films. They have exposure indexes of 100 in daylight and 70 in tungsten light.

A panchromatic film records all colors (including red) in various shades of gray. All Polaroid films are panchromatic except Types 31 and 41. For general photography, always pick one of the pan films. They give beautiful results.

The general purpose films

The best all-around film is Polaroid PolaPan 200, which comes in two sizes, Types 32 and 42. With exposure indexes of 200 in daylight, 140 in tungsten light, it's fast enough to permit pictures under most conditions, not so fast as to be embarrassingly light sensitive in bright sun. It's fine for direct and bounce flash.

PolaPan 400 is similar to the 200 film, but it is twice as fast. That is, it has exposure indexes of 400 in daylight, 280 for tungsten. This is one of the world's fastest amateur films, and its speed can be a handicap on a bright sunny beach—the result, overexposures. Choose PolaPan 400 for indoor shots by available room light, for dusk or night pictures outdoors, for bounce flash in big rooms, for direct flash to picture an entire auditorium or other large area. PolaPan 400 comes in just one size, Type 44, for the big cameras.

These five film types (31, 41, 32, 42, 44) are similar in that their negative materials are coated on a paper base, they produce paper prints, and they require 60 seconds development.

The specialized films

Type 43 is a pan film, with the negative coated on an acetate base, which produces paper prints with 45 seconds development. However, by lengthening development time (to as long as 2 or 3 min.) it's possible to markedly increase the contrast in the picture. This film can give somewhat sharper pictures than any of the films with paper negative base; the prints are thus more suitable for big enlargement or photo-mechanical reproduction (engraving and printing, for example).

Type 43 film has an exposure index (Continued on page 134)

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with autowind and booster spring

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. (Leica model add 25c.) Shipping Cost 25c. Other long Cable Releases with autowind: 4" 25c 7 1/2" 35c 10" 45c 20" \$1.50 40" \$2.50 10' \$12.49 20' \$7.95 40' \$12.49

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 MODEL
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• Two aluminum 10" reflectors for #1 or #2 bulbs
 • One bullet reflector for spot effects

All three complete with swivel joint, switch, socket, clamp and cord... at a fraction of their usual cost. **Shipping Weight 7 lbs.**
SUGGESTION: 2 #2, 1 #1 photoflood bulbs etc.

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PICTURES IN A MINUTE

(Continued from page 130)

of 200 in daylight, 160 for tungsten. Theoretically, it has the same speed in daylight as Type 42, but my experience has been that Type 42 is consistently considerably faster than Type 43. I'm not sure whether this means that Type 42 should have an exposure index higher than 200, or that Type 43 should be rated below 200. But when similarly exposed (at No. 6, for example) there is a noticeable difference in the prints produced by Types 42 and 43.

Take note of this: Type 43 is also labeled "Professional Pan." It really offers little advantage over PolaPan 200 or 400 for general amateur use. So if you don't have need of its special professional characteristics, use PolaPan 200 or 400.

That brings us to the very newest films—Types 46 and 46L Polaroid Land Projection Film. These are unbelievably fast films (exposure index of 1,000) which produce acetate base slides for projection on a big screen. They are fully described in an article starting on page 46.

One final note about Polaroid Land films, to answer a frequently asked question: what does "Land" refer to? Well, that's the last name of Dr. Edwin H. Land who invented this process and is the top man in Polaroid Corp., manufacturer of the camera and film.

Any questions about taking pictures in a minute? Write in and we'll try to answer them.—THE END

John Wolbarst is the author of Pictures in a Minute, the first book about the Polaroid Land camera, and has a broad background of experience in this unique aspect of photography.

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PRO ENLARGING

(Continued from page 64)

brush. It may streak the jelly layer. The Compo staff has found that nearly every 35mm negative benefits from a petroleum jelly treatment and that many $2\frac{1}{4} \times 2\frac{1}{4}$ negatives need it also.

When making the enlargement, use the smallest possible lens opening to assure overall sharpness of the print. Compo technicians are now using a stronger than normal enlarging bulb in their Omega DII enlargers (No. 215 instead of a 213) in connection with a Time-O-Lite Varilite rheostat. This allows them to cut down on enlarging time with dense negatives yet use a less bright illumination for focusing so that the enlarger and negative will not over-heat (do not use a brighter bulb than recommended with your enlarger unless you use a similar rheostat control). For accurate focus, Compo technicians recommend small ground glass focusing devices such as the Fedco Focus-Rite.

Compo's experts emphasize cleanliness in the darkroom and always use print tongs to transfer the prints from developer to water stop bath, from stop bath to hypo and thence to wash water. They wash prints in extremely fast moving water for at least 30 minutes.

This is how Compo recommends making a straight print which requires no dodging, burning in or bleaching. But many pictures need extra work. Dick Schuler admits that there is no substitute for careful work in the actual taking of the original photograph, but adds that many pictures can be much improved by lightening shadows to show detail either by dodging or bleaching areas (pictures, page 64). With careful bleaching, adds Schuler, a dull, lifeless picture can acquire the highlights necessary to give it punch. Also the latitude of enlarging paper is simply not sufficient to reproduce all the detail and tonal gradations in a good negative.

Making a better print

Let's look at Ivan Massar's picture of the miner on page 63. Could it stand extra work to lift it from a competent print to one of professional status? Dick Schuler says that no highlight area should be without texture. In like manner black shadow areas often conceal detail. Look at your negative carefully and compare it with the finished straight print. Observe the shadow areas. Do you see any detail not visible on the print? Check highlight areas in like manner. Attach a piece of tissue paper to your straight print and mark on it the areas which could be lightened up or darkened (picture, page 63). Indicate which areas you feel will need more work than others. Once you have de-

terminated your work areas, you're ready to start making tests for dodging and burning in. If you have a number of areas to work on, better practice with test strips on each area so you can determine how much additional dodging or burning in time will be needed. Remember when using your dodging or burning in tools to keep them in motion so that they do not form any harsh, set lines on the print.

How to use ferricyanide

Examine your print while it's still in the hypo. Are there any areas which are still too dark? Would the shadows around the eyes look better if lighter? How about the dark area under the chin. Would the highlight areas look better with just a bit more sparkle. Here's what Compo technicians recommend you do. Leave the print in the hypo. Mix a potassium ferricyanide solution by adding crystals of the chemical to a half teacup of water until the solution has the color of weak tea. (Exactly how strong should the solution be? Start with a weak solution. If it's not strong enough you can add more potassium ferricyanide crystals later.) Now lift the print to be worked on out of the hypo and sponge off the excess (picture, page 64). Moisten a toothpick wrapped with cotton in the ferricyanide solution and apply it lightly to the area to be reduced. Replace the print in the hypo and after about 30 seconds check the spot worked on. It should be lighter. Repeat the operation until you get the highlight or the detail in the shadow you wish. If the action is too slow, strengthen the ferricyanide solution with more crystals. Always plan on reducing each area with a number of applications. If you attempt too great an application at once you're liable to overbleach and ruin the print. Don't wait to see the bleaching action. Always put the print back into the hypo immediately after application of the ferricyanide. The hypo first accelerates the bleaching action, then stops it.

Rinse thoroughly

When the print has been completed, rinse it thoroughly in running water. An hour is none too long after ferricyaniding. After drying and spotting your print (Compo men use Spotone mixed with water and applied with brush), put it away for a day and then, in the cold light of day examine it carefully. Compare it with your original straight print. There should be much improvement, but the area worked on should still look normal. Highlights should glisten naturally. If they don't you've been too careless or hasty. Although speed will come with practice, making a good print always takes more time. Ask the men at Compo.—HERBERT KEPPLER

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WAYS AND MEANS

(Continued from page 38)

remote synchronization of flash equipment.

There are two parts—the transmitter and the receiver. Both are small, lightweight, rugged, and make use of printed circuits and miniature components. The transmitter is carried on the shoulder and connected to the camera shutter, will work at any shutter speed. An antenna may be extended from 18 to 54 inches. Batteries will



A radio-controlled flash outfit designed by Jerry Johnson of Photo Electronic Research Co. Transmitter is on strap.

last over 30 hours. The transmitter will operate at a distance of more than 500 feet. It makes use of the citizens' band of 27.25 megacycles allocated by the FCC for radio controlled products such as electric garage doors.

The purchaser receives a certificate to fill out and when it is mailed to the FCC, he is licensed for use of the equipment. There is an additional modulated frequency to prevent one photographer from interfering with another. The receiver, about the size of three packs of cigarettes, is connected to the electronic flash in the remote position. It has an 18-inch antenna. The transmitter sells for \$59.95 and the receiver costs \$66.50.

The equipment is illustrated with two custom-built electronic flash units, small, compact and light weight, featuring high guide numbers due to newly developed flash tubes and reflectors made of a flexible plastic with mirrored finish.

Now a variable contrast timer

One of the barriers to the use of variable contrast papers has been the handling of the necessary filters for contrast control. (See illus., page 28.) Simmon Brothers, Inc., manufacturer of the well-known Omega enlarger, has produced a device for the efficient use of filters when printing with Varigam and other variable contrast papers. According to Fred Simmon, this machine bears the same relationship to an enlarger as an automatic transmission has to an automobile.

The timer is operated by two dials, one for exposure, and the other for contrast. It controls the movement of two filters, yellow and blue, which al-

(Continued on page 140)

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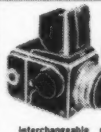


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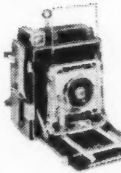
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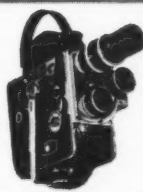
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	135mm Tessar f/4.5	348	\$289
4 x 5	150mm Schneider Xenar f/4.5	348	\$299
	150mm Tessar f/4.5	348	\$299
	150mm Tessar f/3.5	389	\$379
	150mm Schneider Xenar f/2.8	499	\$459
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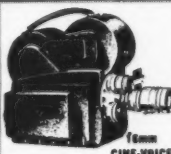
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WAYS AND MEANS

(Continued from page 138)

ternately move in front of the enlarging lens for electronically timed intervals. In this way, uniform exposure is achieved for all contrast grades. The complete unit sells for \$135.

An unusual bipod

With light-weight telephoto lenses of many focal lengths and apertures available at relatively low cost, many



Models show how Leonard McCombe of Life balanced a 400mm lens during coverage of a British Royal Tour.

photographers are enjoying larger images and control of perspective. Such lenses, however, magnify every camera movement and unless very high shutter speeds or a tripod are used, the image sharpness suffers. While covering a British Royal tour recently, I witnessed an ingenious use of a telephoto lens. *Life* photographer, Leonard McCombe, had a Kilar 400mm lens on a Hexacon, but no tripod. He asked Jean Strong, his research assistant, to balance the lens on her shoulder and proceeded to expose several rolls of film. When I suggested to Leonard that he was using a rather expensive tripod (or bipod), he replied that the problem was not the initial cost, but the maintenance.

Japanese optics

The extent to which the Japanese camera industry is expanding is indicated by the announcement that Nippon Kogaku, manufacturers of Nikon cameras, will sell unground optical glass on the world market.

Optical glass differs from ordinary glass in that it is very transparent, of superior, uniform quality, and controls the refraction and dispersion of the light passing through it. It is the basic ingredient in the production of fine lenses.

In Japan, the father of the optical glass industry is Dr. Masao Nagaoka, who is responsible for much of the progress made in the production of Japanese lenses.

On a recent visit to this country, Dr. Nagaoka pointed out that there is a common misconception that air bubbles in the elements of a lens are necessary or desirable. He maintains that Japanese optical glass has fewer bubbles.—THE END

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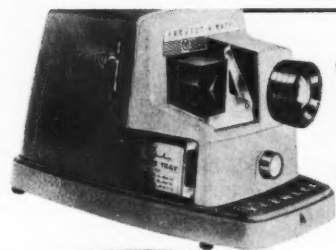
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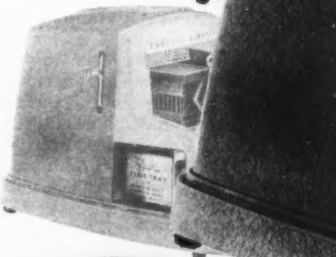
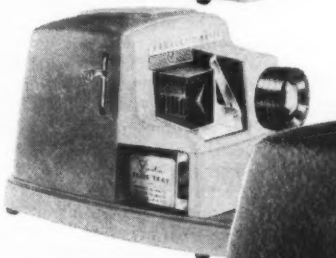
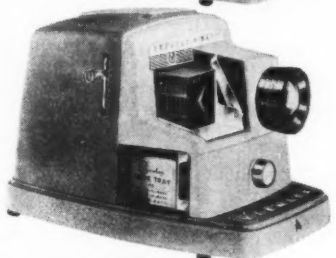
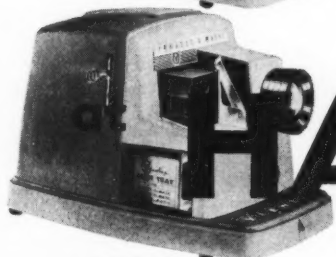
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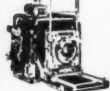
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30 DAY MONEY BACK GUARANTEE

What's Ahead?

by LLOYD E. VARDEN

The slow death of a grand old chemical. What brought it on? Does it imply future advances in photography?



By now even amateur photographers who care little about mixing their own processing solutions have at least heard about the comparatively new developing agent called Phenidone. I doubt, though, that many

people outside of the actual photographic manufacturing area realize the full impact which Phenidone has had in changing developer compositions away from what they were for over fifty years. I do not mean to imply that all developer compositions have been identical throughout the years and that just different names have been used for the same thing. On the contrary, the variety of developing agents introduced into practice became so extensive that even before the first World War proposals were made to restrict the number of developing agents for practical photography to only a few which had definite characteristic properties. But metol-hydroquinone developers outweighed the rest and continued to take an ever stronger position throughout the years.

In Mees' book *The Theory of the Photographic Process*, first edition (1942), it is stated that the developers commonly used in practical photography (at this time) were almost always compounded with metol and hydroquinone. Poor Mr. Metol did not know then that his gradual death had already begun two years before when Phenidone was originally discovered as a developing agent by Dr. J. D. Kendall of England. It was not possible to introduce it commercially until after World War II, but once it was formally announced and became generally available it rapidly began to replace metol.

If any single property of metol is chosen to account for its long period of success, it would be its ability, in combination with hydroquinone, to produce developers superior to those which either metol or hydroquinone could produce alone. More than this, the combination results in developers with even better properties than indicated from a simple addition of the properties of the two developers used

alone. In recent years this unusual and surprising phenomenon has become known as "super-additivity."

To knock metol off its well deserved throne, Phenidone had to have some pretty strong points in its favor. The mere fact that its chemical structure is completely unlike that of any of the previous known organic developing agents was certainly not sufficient.

First of all, it proved to have super-additive properties far in excess of those of metol. Only 1/5th to 1/10th of the amount of Phenidone is required when it replaces metol in a metol-hydroquinone developer. Second, the solutions exhibited less rapid exhaustion characteristics. It also allowed the preparation of highly concentrated developers without requiring strong alkalies. At a given alkalinity the solutions were able to achieve a higher degree of contrast than metol-hydroquinone developers. It caused less staining of the fingers and clothes because its oxidation product is colorless. Any staining that occurs arises from the oxidation products of the hydroquinone, and not the Phenidone. The initial tests indicated that Phenidone had less toxic characteristics than metol, and experience has borne this out in practice. Even sensitive individuals who suffer from dermatitis when in contact with metol are able to use Phenidone developers without ill effects. Its use in properly compounded developer solutions leads to no loss in speed and no higher fog than is produced by M-H developers. If anything, it shows better properties in these respects. With some films an actual gain of about 1/2 lens stop in speed at equal fog levels can be demonstrated. In a recent paper published by A. J. Axford and J. D. Kendall in *The British Journal of Photography* (June 8, 1956) evidence is presented to show that soluble bromides which accumulate during the use of a developer solution have less effect on Phenidone-hydroquinone developers than M-H developers. For example, much smaller changes in contrast occur, assuming a given developing time and constant other conditions. Of still greater importance is the fact that when the bromide concentration increases with the use of a developer the effective film speed is only slightly reduced with Phenidone-containing solutions, whereas a marked decline occurs with M-H developers. The graininess characteristics of negatives developed in Phenidone-hydroquinone solutions are equal to or better than those obtained in M-H developers.

The advantages elicited above certainly put Phenidone in a class by itself. Superior properties of the agent not yet heralded by the manufacturers are being "discovered" by working photographers. For example, Mr. Georges Auger, writing on Phenidone in the June 1956 issue of the French periodical *Photo Cinema*, claims that Phenidone-hydroquinone developers produce cleaner appearing copies of steel etchings and the like. He copied an etching on two identical films, one of which was developed in a standard M-H developer and the other developed in a Phenidone-hydroquinone solution. A small section of each negative was then enlarged to show that a spreading effect took place in the case of the M-H developed negative, giving the print a mushy appearance, whereas the enlargement of the comparison negative had clearly delineated black lines.

Developers of the future

The practical advantages of Phenidone over metol have now been definitely established. But probably the history of photography will emphasize a broader contribution of Phenidone in photographic progress. I refer to its opening of a new avenue of thought for scientists in their pursuit toward the discovery of increasingly efficient developers. One must realize that from a chemical structure standpoint Phenidone presents no clues that it should have the properties which it demonstrates in practice. Of course, it was well known before Phenidone was discovered as a developer that many compounds exhibited developing properties whose chemical structure also bore little resemblance to well established developing agents. But these compounds were, for the most part, merely laboratory curiosities which often failed to exhibit any photographic developing characteristics except under drastic conditions, such as extremely high alkalinities. Even Phenidone itself when used alone would fail as a useful agent. Its important characteristic is found in its remarkable super-additive properties. It retains this capacity even when employed with certain other compounds which, alone, have fairly weak developing properties or nearly none at all. One outstanding example is the combination of Phenidone and Vitamin C (ascorbic acid) was disclosed as a developing agent some years ago, but it has no particularly outstanding properties to recommend it for practical work except in a few minor instances. However, in combination with Phenidone a rather superior developing solution is formed.

One can hardly help but believe, therefore, that somewhere hidden away in the thousands of known compounds and the thousands being produced every year, are at least a few which can be combined to bring about an order of photographic developing efficiency unheard of today.—THE END

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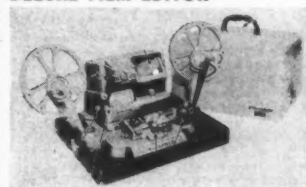
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POLAROID SLIDES

(Continued from page 48)

irritation, so it's a good idea not to spill any on yourself and to keep the Dippit out of the hands of children. Maximum hardening is achieved by letting the transparency air-dry for 3 to 5 min. before placing it in the Dippit.

Present plans call for supplying a Dippit with a 6-roll carton of 8-exposure films. One Dippit is good for about 50 slides; additional ones will be available at nominal cost, probably less than \$1.

The different film sizes

Type 46 film is meant for use in the large Polaroid cameras. It produces a transparency which, when mounted, is about 2 1/4 x 2 1/4 in. There is also Type 46L, for the same cameras; this gives a picture area about 2 1/2 x 3 1/4 in. when mounted. Type 46 and 46L films are expected to sell for about \$3.50 per roll, but this may be changed.

There will also be a film to fit the small camera, the Model 80 Highlander. This will give square format slides and may cost about \$2.50 per roll.

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Polaroid Corp. is supplying simple snap-together white plastic mounts in two sizes. One is for the square slides, and is designed to fit only the new Polaroid slide projector. It is so made that it is impossible to mount the slide upside down or in reversed position. The other size mount is for the larger 46L slides and is for use in the standard 3 1/4 x 4 lantern slide projectors which are scattered all over the country in great numbers. With this mount, slides may be mounted incorrectly without difficulty.

Of course, there's nothing to prevent you from cutting any of the slide films to fit standard 2 1/4 x 2 1/4 mounts, in which form they can be used with any 2 1/4 x 2 1/4 projector. And the larger slides may be bound between standard 3 1/4 x 4 in. lantern slide glasses.

The Polaroid projector

To go with the slide system, Polaroid Corp. is marketing a slide projector. This is basically an American Optical machine, revamped to Polaroid's needs and fitted with a special carrier for the square format slides. It throws a big, brilliant image, and is easy to operate. Price is about \$110.

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(Continued on page 146)

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35mm SALE

	NEW	USED
Argus C-3, case & flash	\$ 49.50	\$ 34.95
Argus C-4, 12.8 RF	54.50	39.50
Bulsey B-2, 12.2 case & flash	44.50	27.00
Contaflex 1, 12.8 cld RF	169.50	47.00
Contaflex 11, 12.8 cld Tessar	199.50	121.00
Graphic 35, 13.5	89.75	47.50
Kodak Pony 135, 14.5	29.75	14.00
Kodak Retina 11, 12 Xenon, RF	127.50	44.00
Kodak Retina 11A, 12 RF	247.50	108.50
Kodak Signet, case & flash	92.50	34.00
Minolta A, 13.5	49.95	29.50
Pentaflex, 12.8 Auto	249.50	108.50
Pentaflex 12 cld Biotar	247.50	87.50
Practiflex 12, cld 11.9 Meyer P.S.	139.50	57.50
Practiflex 12 cld Biotar	149.50	72.50
Rectaflex 12 cld Xenon	229.50	114.00
Voigt Prominent, cld 12	225.00	118.50
Voigt Vitessa, cld 12	127.50	49.50
Voigt Vitessa 1, cld 12	159.50	97.50

2 1/4 x 2 1/4 REFLEX

	NEW	USED
Ciroflex E, cld 13.5 Sync.	\$ 84.50	\$ 31.75
Ciroflex E, cld 13.5 Sync.	99.50	34.50
Exakta G-4, 12.8 Tessar-MK	319.50	129.50
Ilfordes 11A, 13.5 Auto.	124.00	47.00
Ilfordes 11A, 13.5 Tessar	99.00	49.00
Kodak Reflex II, cld 13.5, Sync.	155.00	47.50
Rolleicord III, 13.5 Xenar	134.55	74.00
Rolleicord V, 13.5 Xenar	—	99.50
Rolleiflex, Sync, 13.5 cld Tessar	217.50	111.00
Rolleiflex MX, 13.5 Xenar	225.00	118.00
Rolleiflex MX, 12.8 Xenar	291.50	170.00

LEICA CONTAX NIKON SALE

	NEW	USED
Leica IIIC, 13.5 Elmar	\$ 574.00	—
Leica IIIC, 12 cld Summilux	—	95.00
Leica IIIF, 12 cld Summicron	536.00	165.00
Leica IIIF, 12 cld Summilux	248.50	148.50
Leica IIIF, 11.5 cld, Summilux	317.00	170.00
Contax II, 12 Sonnar	—	44.00
Contax IIA, 12 cld Sonnar	345.00	132.50
Contax IIA, 11.5 cld Sonnar	374.00	154.50
Contax IIA, 12 cld Sonnar	383.00	164.95
Nikon S 12	—	184.50
Nikon S2 11.4 cld Nikkor	345.00	210.50

LEICA LENS SALE

	NEW	USED
28mm f2.5 Nikkor	149.50	74.50
35mm f2.8 cld Biotar	183.00	75.95
35mm f3.5 cld Nikkor	89.50	60.00
35mm f3.5 cld Summaron W.A.	296.00	94.00
50mm f2 cld Nikkor	175.00	85.00
50mm f4 cld Elmar	90.00	53.50
135mm f4.5 cld Flektor	135.00	46.00
135mm f4 Sonnar	144.50	64.50
135mm f3.5 Nikkor	135.00	46.50
400mm f5.6 Astro with Reflex housing	490.00	217.50
800mm f6.3 Telen with Reflex housing	900.80	475.00

EXA EXAKTA SALE

	NEW	USED
Exa, 12.8 cld	\$ 88.95	\$ 37.00
Exakta V2 cld Biotar	199.95	111.00
Exakta V2, 12.8 Auto Wadeler	199.50	124.50
Exakta V2, 12.8 cld Xenar	289.50	134.50
Exakta V2, 12.8 cld Xenar	279.50	140.00
Exakta V2, 11.9 cld Auto Xenon	341.70	185.50
Exakta V2, 11.5 cld Angenieux	349.50	179.00

LENSES

for Exakta, Contax-D, Praktica, Pentaflex

	NEW	USED
28mm f3.5 cld Angenieux	\$120.00	\$ 63.00
35mm f2.8 cld Angenieux	149.50	85.00
50mm f3.5 Macro E	89.95	55.00
75mm f1.5 Zeiss Biotar	211.50	75.50
90mm f2.5 cld Angenieux	94.50	55.00
135mm f3.5 cld Angenieux	89.50	51.00
180mm f5.5 cld Xenar	195.00	89.50
400mm f5.5 Meyer Tele Major	750.00	399.00

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With 135mm f2.5 cld pre-set.
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Built-in M-X sync; speed to 1/4000; f2.5 coated lens. Auto film transport. List \$99.50.
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1.50 post & ins

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f3.5 coated Xenar... **137.50**
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f2.8 coated Xenar... **184.00**
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case 7.95 1.25 post & ins

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Used... **10950**
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300 w TDC Duo (2 1/2 x 2 1/4)	67.50	34.50
300 W TDC Auto	\$ 47.50	\$ 36.50
300 W Viewlex Projectomatic	79.50	49.50
500 W Kodak Slide Signet	72.50	42.50
500 W La Belle 55, Auto	95.00	46.50
500 W Revere 555, Auto	79.50	40.50
500 W Revere 888, Auto	144.50	79.50
500 W TDC Stereo	149.50	78.50

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	NEW	USED
35mm Federal 135, f4.5 Cond	\$ 64.95	\$ 32.50
35mm Focotal 1-C f4.5 Autofocus	183.00	114.50
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2 1/4 x 3 1/4 Exact 66, f4.5 Cond	142.75	79.50
2 1/4 x 3 1/4 Federal 269, f6.3 D18	43.95	22.50
2 1/4 x 3 1/4 Federal 279, Cond lens	51.95	25.50
2 1/4 x 3 1/4 Salar 120, f4.5 Cond	114.50	67.50
2 1/4 x 3 1/4 Sonnet, f4.5 Cond	87.50	49.50
4 x 5 Federal 470, f4.5 Cond	142.75	85.50
4 x 5 Solormatic, f4.5	149.50	104.50
6 x 7 Elwood S-2, f6.3	97.50	47.50

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2 1/4 x 3 1/4 Ann Speed Graphic, f4.5 cpld, cpld RF, flashgun	219.50	80.50
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3 1/4 x 4 1/4 Pacemaker Crown, f4.7 cpld RF, flash	—	117.50
4x5 Ann Speed, f4.7 cpld RF, flash	249.50	87.95
4x5 Pacemaker Speed, f4.7 cpld RF, flash	340.00	147.50
4x5 Linhof, f4.5, cpld RF, flash	427.50	197.50
4x5 B&L, f4.5, cpld RF, flash	265.00	87.50
4x5 Busch, f4.5, cpld RF, flash	263.00	99.50

8mm CAMERA SALE

	NEW	USED
B & H 134 TA, f11.9 Turret	\$149.95	\$ 97.00
B & H 134 W, f2.5, Roll	49.95	23.00
B & H 172A, f11.9, Mag Tur	199.95	116.50
Bales M-8, f2.5, Turret	119.50	63.50
Bales M-8, f11.9, Turret	249.50	140.00
De Jur Padematic, f11.9 Turret	142.50	84.50
Keystone K-32, f2.5, cpld	144.50	63.00
Keystone K-41, f11.9 Mag	104.50	52.50
Revere R-43, f2.8, Mag Tur	132.50	81.50
Revere R-44, f11.9, Mag Tur	164.50	89.00
Revere R-44, f11.9, Mag Tur	147.50	79.50
Revere R-44, f2.5, Turret	104.80	52.50
B&H 252 f2.3	89.95	38.50
B&H 134 W f2.5	89.95	36.00
B&H 172 B f11.9	164.95	87.50
Keystone K-38 f2.5	99.95	57.00
Keystone K-45 f11.9	139.50	79.50

8mm PROJECTOR SALE

	NEW	USED
B&H 253 Montevue 800w	79.95	41.00
B&H Regent, case 500w	134.95	86.50
Bales M-8, case 500w	149.50	94.50
Keystone K-109, 750w	149.50	70.00
Keystone K-70 Bright beam 500w	64.95	37.95

16mm CAMERA SALE

	NEW	USED
B&H 200 T f2.5 Turret	174.95	107.75
B&H Regent A-9, cld f2.5	449.95	248.50
Bales H-16, cld f1.9	269.50	144.00
B&H 70 DL, cld f1.9	345.00	218.50

16mm PROJECTOR SALE

	NEW	USED
B&H & Howell 273 A, case	\$199.95	\$ 98.00
B&H & Howell 202 C, sound	719.95	388.00
B&H & Howell 285 C, sound	449.95	248.50
Keystone A-82	139.50	62.00
Keystone K-161	189.50	73.00
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Brumberger Sales Corp., maker of equipment for movies, slides, stereos and darkrooms, has put out a new pamphlet featuring items from each of these categories. Prices are included. If your photo dealer's supply is exhausted, write to **Brumberger Sales Corp., 34 Thirty-Fourth St., Brooklyn 32, N. Y.**

The "Ideal" Exposure Meter and "Ideal" Rangefinder are featured in an informative new brochure. Instructions for the proper use of each unit are included. In addition, there is a chart of "ASA & Mfrs' film speed ratings"—plus several paragraphs devoted to the care of an exposure meter.

A second brochure describes the Federal Long-range Optical Rangefinder. It contains instructions for use of the rangefinder, together with price list of equipment and accessories. For either brochure, or both, write to **Federal Instrument Corp., 14-02 Broadway, Long Island City 6, N. Y.**

A newly revised "Filter Information" brochure is currently available from Enteco Industries, Inc. It is printed on durable paper and is handy pocket-size for ready, on-the-spot reference.

Filters designed for use with color film, as well as black-and-white, are listed, together with an explanation of what each does. Selection Charts show the various filters required to obtain a variety of special effects.

In addition, there are Filter Factor Charts and A.S.A. and Weston Film Speed ratings for a number of the most popular films.

Copies may be had free by writing to **Enteco Industries, Inc., 610 Kosciuszko St., Brooklyn 21, N. Y.**

POLAROID SLIDES (Continued from page 144)

are excellent and the copy prints quite satisfactory. Details of the copying service, and an order form, are included in Polaroid Land film packages.

Is Type 46 important?

Although the new material may attract some amateur photographers, Type 46 film is intended mainly for specialized uses in medicine, industry, science, teaching, business, and similar fields. It would also seem to be highly desirable for illustrations to be used in fine engraving and printing, where maximum quality reproduction is needed. The spectrum of users may be fairly narrow, but the degree of use should be great. This is a significant development in the continuing growth of the Polaroid Land process.—JOHN WOLBARST

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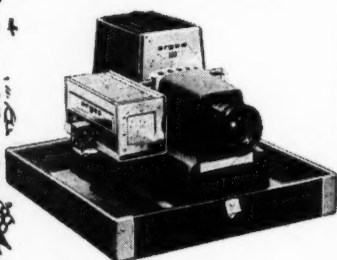
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GEORGE DANIELL

(Continued from page 50)

tained and joyful ash can whose coun-
tenance will imply—despite its scuffs
and dents—"I have dignity; I have a
purpose and promise of good, some-
where. I am a courageous ash can!" In
this photograph Daniell will reaffirm his
belief that "reality is good." Philoso-
phies do affect the work of photogra-
phers!

A painter as well as photographer,
Daniell has a natural feeling for form.
He knows—partly intuitively, partly by
discipline—how to get in close to his
subjects in order to better organize and
strengthen the form of the picture.
Large picture size in itself doesn't make
a powerful photograph. However, after
the picture elements have been carefully
framed in the viewfinder, the additional
boost of the 11 x 14 size print, which
Daniell likes, makes an impressive sight.

Daniell prefers the taking end of
photography rather than darkroom
work. However, he aims for normal
negatives, and generally uses an ex-
posure meter set at standard film ratings.
He has had experience with various
cameras, from a view camera (for por-
traits) to the 2 1/4 and the 35mm he now
uses. His constant travels have led him
to favor the Leica or Rolleiflex, although
he likes to reserve the latter only for
times when he wants to produce a larger
negative size. In addition, he prefers to
shoot from eye level for the familiar
reason that this is the way the world is
seen. "I like the 35mm. It permits me,
both mechanically and artistically, to
shoot a lot of pictures fast and, as I like
to carry my camera like my 'third eye,' it
hampers me with only minimum equip-
ment. This is especially good, since I've
an inherent mistrust of machines—isn't
that a terrible thing for a photographer
to say!"

Generally Daniell uses a normal focal
length (50mm) lens on his Leica, and
occasionally a wide-angle. Thus far he
says he's "not heavy" on the telephoto.

The future for Daniell? He still wants
to paint, as well as to shoot and sell
pictures (he has sold to *Esquire*,
Harpers Bazaar, *Time*, as well as other
publishing houses). In his early forties,
he still travels and, in fact, is on his way
around the world right now. A thought-
ful observer and recorder of people and
places, he will continue to contribute to
enlightenment. Here his hope for the
"Good" is in action.—D. J.



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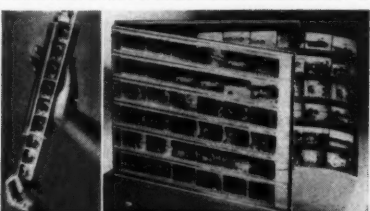
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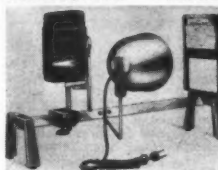
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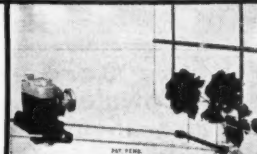
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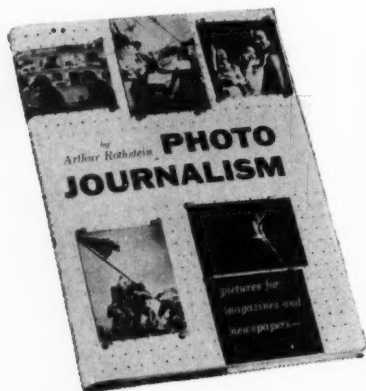
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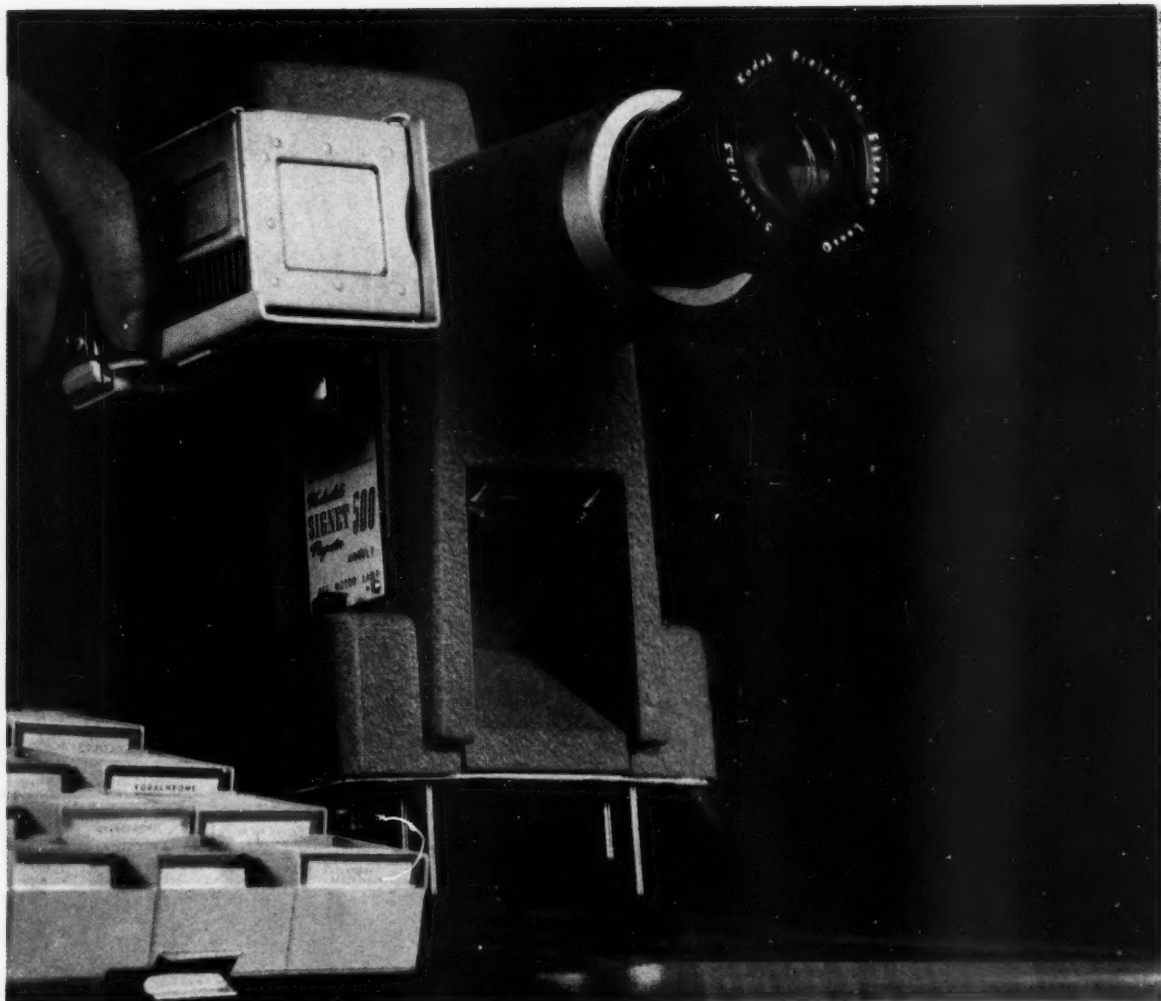
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